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THE HOME MORAVIAN CHURCH

Frank P. Albright

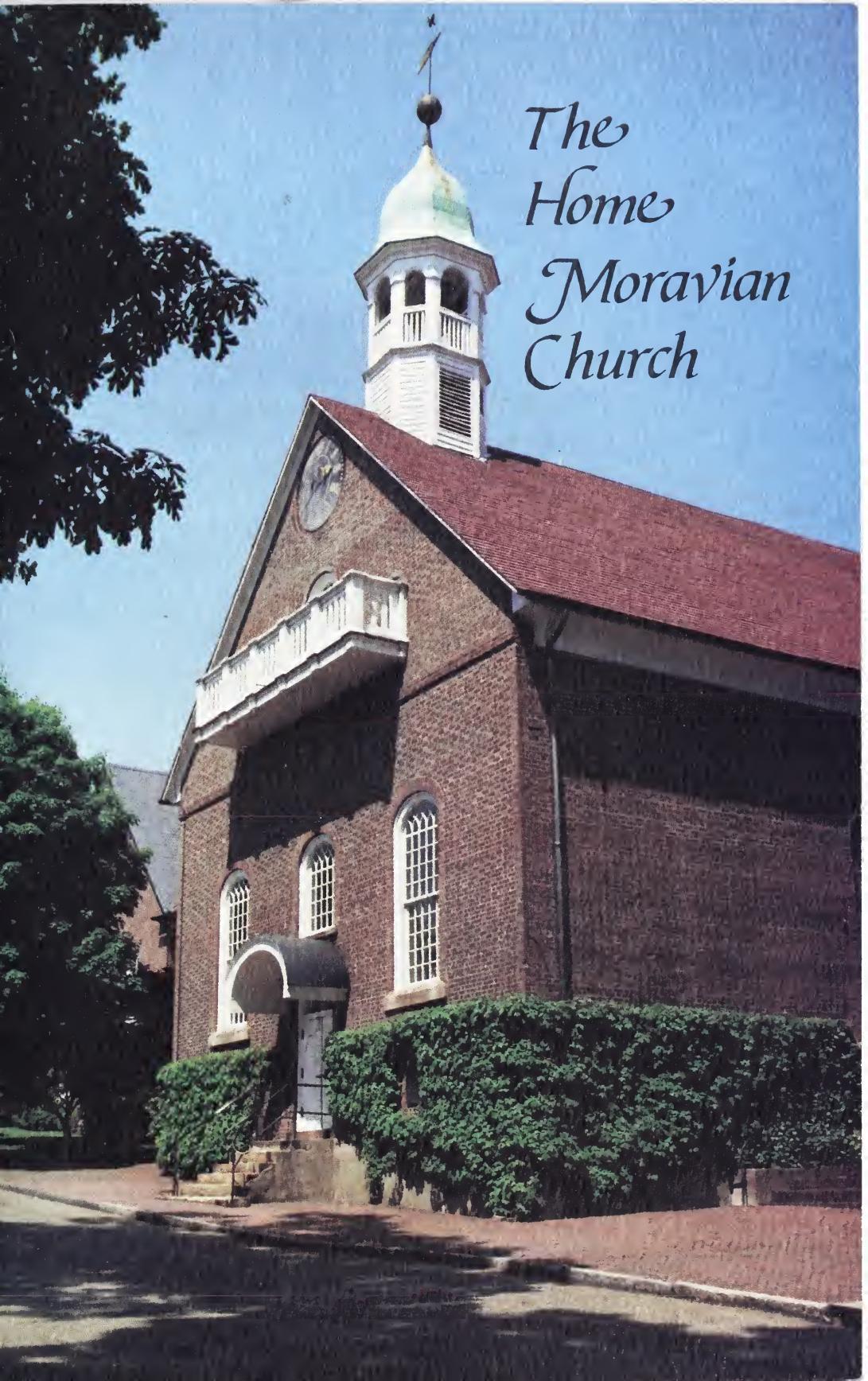
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# *The Home Moravian Church*

by  
Frank P. Albright  
1983

Winston-Salem, N. C.

*Dedicated  
to  
The Home Church Interpreters*

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# *Preface*

This terse history of the Home Moravian Church was compiled primarily for the benefit of the Home Church interpreters. As the church is situated in Old Salem and is one of the principal buildings of that restored town, the many visitors to the restoration were interested in seeing the inside as well as the outside of it, but the church is not restored and thus is not on Old Salem's tour. The church officials, therefore, asked for volunteers to greet the visitors and explain the church to them. For some years now, the church has been open to visitors from 1:30 to 3:30 in the afternoons from March through November with two interpreters present.

It was soon discovered that visitors were interested not only in the church building, but in the history, principles, and beliefs of the Moravian denomination as well. Because this phase of interpretation is covered by other publications, the present treatise is concerned only with the church buildings.

Since illustrations are referred to at various points of the text, they have been grouped at the back for most convenient access. And since in the church's complicated history and growth various elements could not be explained entirely in chronological sequence, a simple index has been appended. Footnotes have been kept to a minimum.

It is hoped this little volume will be found helpful and interesting not only to church interpreters but to the general public as well.

# *The Home Moravian Church*

There is nothing extant in records informing us when the Moravians first thought of building a church in Salem. It was not an idea that came to them at a specific time. To build a church was taken for granted even before they decided on a site for Salem, which site was chosen on February 14, 1765.<sup>1</sup> The site for Salem was surveyed, the streets laid out, and the location for the town square selected. The first trees were felled to start construction of the town January 6, 1766. Since the town plan was one with which the people were in a general way acquainted from similar towns in Europe, we may be sure that they also visualized a church in the center of the square or on one of the sides. This, however, had to come later, the first priority being to get the houses and businesses going.

The surveyor, Christian Gottlieb Reuter,<sup>2</sup> drew the line for the main street north-south, not on the ridge of the land, which sloped gently southward to Salem Creek and less gently westward, but three hundred feet down the westward incline so that the street would be more nearly on one grade. A lower street was then laid to the west and a higher one to the east on the very ridge of the hill. The town square would then be between the main and the high streets.

The first place of worship was the temporary *Gemein Saal* (congregation hall) in the Second House on the main street, a two-story house built in 1767. Then on Sunday, November 13, 1771, the new *Gemein Saal* was dedicated in the newly constructed *Gemein Haus* on the high street opposite the square, which occupied the place where Main Hall of Salem College now stands. This was the beginning of Salem Congregation. The Single Sisters (the unmarried women) were assigned land south of the *Gemein Haus*, where their house was built opposite the south end of the town square. The space between the *Gemein Haus* and the Sisters House was visualized as a possible location for the church at some later date.

The Moravians had realized for some time that the Saal in the Gemein Haus was too small for many of their services; or as they stated it in the *Wachovia Memorabilia* for 1797: "For a number of years the Saal has been too small for our own congregation." Salem at that time housed 142 Communicants. Then on Easter Sunday, April 16, 1797, the Salem Diary records, "Because of the large number who again came this year the congregation assembled in front of the Gemein Haus." They estimated the number to be about nine hundred. "At nine o'clock Br. Benzien preached in English. Only the visitors attended, filling the Saal, the little Saal, the steps, and the halls, and more than a hundred and fifty who could not find place inside standing on the street outside the house." The following Easter, because the Saal was too small, the people met in front of the Gemein Haus and went from there to "God's Acre," the graveyard, for the Easter service.

On April 19, 1797, the Elders Conference (Board of Elders) again discussed the long-intended building of a new Gemein Saal. They gave up their first plan for locating the church just south of the Gemein Haus, which would have deprived the Single Sisters of most of their yard, "unless the Savior ordered it." They put the question to the lot<sup>3</sup> and the lot said "No." The location just east of the boys school and north of the town square was also disapproved by the lot, but the location north of the Gemein House was approved. "Br. Marshall<sup>4</sup> undertook to make the preliminary plans for the church, the wish being expressed that the building might be placed with the gable end, and especially the steeple, toward the street, the principal reason being that the people might not be inconvenienced by the sun." A week later Br. Marshall presented the Conference with a plan for the church and again a revised plan on the following day.<sup>5</sup> Many points were discussed but no action taken because "It was particularly wished that no mistakes be made in the size of the Saal." In a few months they had obtained a plan of the Lititz, Pennsylvania, church, which they used for comparison to see if they could use some of it or improve upon it. During the rest of the year and a half of 1798 they worked on the church plan (Figs. 1-5) and assiduously gathered building material for the new church, in which all Wachovia helped, some Brethren from Friedberg hauling stones from as far as South Fork, about ten miles.

As late in the year 1798 as May 17, the *Aufseher Collegium* (business supervising committee) and the Elders Conference held

a meeting to decide where to place the organ, which had recently been commissioned from David Tannenberg of Lititz, Pa. It had been planned to place the organ on the south balcony, opposite the minister (Fig. 2), but some suggested placing it on the west balcony under the steeple. They left the decision to the Lord in the lot, and "The Savior approved that plans be made to place the organ in the new church in the gallery on the steeple side." Thereupon the balconies at each end of the sanctuary were enlarged enough to accommodate the organ, and a narrow walk replaced the proposed south balcony. The church was to be enlarged somewhat to compensate for the seats lost by eliminating the south balcony. The Saal was to be 72' long, 41' wide, and the ceiling 26' high. Outside dimensions were to be 92' by 46' with brick walls 2'6" thick.

The argument for placing the organ at the west end has not come down to us. The size of the dotted outline indicating the organ in the Fig. 2 drawing suggests the 1797 Tannenberg organ was thought of when the plan was made. But in May of 1798 it was known that the organ Tannenberg was building for the church would be too large for the 13' wide location as proposed. Therefore either a wider south balcony would have to be built to receive it or the organ would have to be placed elsewhere. Construction economy may also have been a factor. Placing the organ on the end balcony would not only eliminate the need for the difficult south balcony, but it would also be unnecessary to build the south vestibule two stories high.

Meanwhile with church plans virtually complete — though not without details being changed as work progressed — stone and timber was being brought to the site, Joseph Essic was in the valley east of the church site making bricks, and Gottlob Krause began in October burning roof tiles. On May 25 the place for the church was carefully staked out, and during the following week ground was broken. On Tuesday, June 12, the cornerstone was set. "At eight o'clock in the morning all the residents of Salem gathered, and with them nearly all the ministers, and a large number of Brethren and Sisters from our other congregations. We met in the Gemein Saal, which could not begin to hold everybody. The copper box was placed by the Brethren of the *Helper Conferenz fürs Ganze*<sup>6</sup> in the foundation stone at the southwest corner of the building."

The grading and excavating had been completed before June 12, and work on building the foundation followed at once, almost

certainly on the same day after the dedication of the "foundation stone." This is the stone which we now call the cornerstone, and which now is not always placed in the corner. Also it is usually dedicated when the foundation is almost completed. In those days it was the cornerstone in reality and was usually the beginning of the building project.

As late as May 11, 1798, William Grieg, who had built chimneys and fireplaces in Friedland, was being considered for the job of constructing the foundation. He got the contract and could have begun his project early in June with preliminary work before the cornerstone dedication. The foundation was completed that year, but that was all the construction that could be accomplished in 1798.

The foundation is a rather massive structure, mainly three feet or more in thickness, and made of mostly quite large stones. The foundation had to be dug down to solid ground or stone stereo and its footing spread out somewhat wider.

The land at the site slopes eastward, and while the northwest corner had exposure of only a few feet above the ground, at the east end the top of the foundation was seven feet above ground. This required seven feet height of foundation to be finished on the outside surface, and must of it on the inside surface as well, for it included a kitchen with corner fireplace for the preparation of lovefeast coffee.<sup>7</sup> The foundation work also included a series of piers and cross walls within the circuit of the outer walls, which has a lineal length of approximately 275 feet.

The basement kitchen at the east end for the preparation of lovefeast elements required extra work for the stone masons (Fig. 9). This structure comprised two rooms, the southern one, the kitchen room, being 23'1" long by 10'10" wide and 8'2" high to the ceiling. The tandem room on its northern end is a vault 16'4" long by 10'6" wide (its walls slightly thicker than those of the kitchen) and 8' high. The northeast corner of the vault and the southeast corner of the kitchen have the corners cut off as if for a corner fireplace, but they are instead solid stone for extra strength and stability. But the northeast corner of the kitchen does have a corner fireplace slightly more than four feet wide with the chimney above the foundation built into the center of the brick wall. This is a somewhat unusual construction. The kitchen has a door at the south end leading to the outside, and it had an opening at the north end about four feet wide leading to the vault room, which was

utilized for the storage of lovefeast supplies and firewood for the fireplace. The opening was later narrowed and closed with a door. There is a chute in the north foundation of the vault through which wood could be slid in. It is wider at the lower end so that wood should not get wedged in and clog the chute. The vault also has a narrow vent in its east wall. The floor is earth, but the kitchen has a brick floor.

Foundation was also required at the south entrance of the church, known as the women's entrance (or Sisters entrance) because the women entered by it and occupied the east side of the church, while the men entered by the west entrance and sat on the west side.

The first plans called for a corridor 10' wide and about 50' in length enclosed by a high wall from the street along the south side of the church, terminating at the entrance hall, or vestibule, 10' by 13'. On the south of the vestibule was to be a combination nursery room 13' by 16' and lovefeast kitchen with a corner fireplace in the northeast corner (Fig. 1). A slight change in plan places the kitchen fireplace in the northwest corner of a basement room under the nursery and a stairs ascending to the vestibule from the northeast corner (Fig. 3). This was obviously considered as a lovefeast kitchen. However, these plans were not carried out, as we have seen, and this kitchen and nursery were not built. It might have been more convenient than the kitchen under the east end of the church from which the lovefeast elements would have to be carried outside in order to get into the church sanctuary. More on this later.

The first plan also called for a storage area under the east end of the church, all the way through from north to south (Fig. 1). But, as we have seen, part of the vault was built as on the plan, but the south part became the kitchen. This change was made at the beginning and not at a later time, for it had to be done before the brick walls were built with the chimney in the center of the wall. A storage vault would not have required a chimney.

The Moravians had proposed facing the foundation with soapstone (steatite) if they could find enough. They did find a quantity, but apparently not enough to cover the foundation, and so abandoned that idea. They then used what soapstone they had collected as flooring in the main vestibule.

Building the brick walls was a task even bigger than that of the foundation, for it consumed more than 300,000 bricks, and much of the work was up in the air, some as high as 30'. Nearly all of it

required scaffolding — scaffolding on both sides of the walls, for the nearly  $2\frac{1}{2}'$  thick walls were to be even on both sides, plastered on the inside of the church and the bricks visible on the outside.

The scaffolding probably had its own crew to erect and to change or heighten it as the walls went up. The scaffolds had also to be safe and rigid. As the walls rose, the inside and outside scaffolds could be tied together through door and window openings and also at some distance over the tops of the constructed parts of the walls. They were also fastened, in a way, to the wall itself by means of "pug-lock holes." At intervals a header brick (one with the narrow end visible on the finished wall, Fig. 11) would be left out and a timber from the scaffold inserted, thus tying the scaffold to the wall. This does not necessarily prevent the scaffold from falling away from the wall, but mainly it prevents it from rocking back and forth along the wall. Then, when the scaffold is removed, these pug-lock holes are filled with header bricks. By observing the mortar around these bricks, they can be spotted about six feet apart at a height even with the tops of the windows, and a few can be seen elsewhere.

The size of bricks varies slightly, since bricks were made over quite a long period of time with differing weather and with differing moisture in the clay so that the shrinkage varied. They average slightly over 2" by 4" by 8". There is also a slight variation in thickness of mortar between the bricks. Thus the brick wall came out mostly a fraction under 2'6" in thickness. The mortar seems to be, as far as can be seen now, entirely lime — no clay in the center of the wall. No lime is available locally, and records do not indicate any source, though they do mention its purchase.

The walls are laid up in Flemish bond throughout, with courses of brick alternating headers and stretchers (Fig. 11). This is slower work than common bond, where the wall shows usually five to seven courses of stretchers and then a course of headers to tie the outer brick to the interior of the wall; but it is more solid and a more beautiful wall. It is more decorative. A few other decorative details were added to the brickwork. For the water table above the foundation, the first two courses of brick have the outer surface cut to a slant, bringing the wall above it back approximately four inches. At the top of the wall, at the start of the coved eaves, is a course of roundedged brick projecting two inches from the wall. And across the west front of the church is a projecting belt course of four

courses of plain brick at the same level. More decoration will be described below in connection with painting.

Figures 3, 4, and 5 show the fenestration of the walls quite accurately as they were when the church was completed, except that Figure 3 does not show the small window in the south end of the west vestibule. The window was necessarily small because it was located under the stairway to the balcony level.

Archival records do not tell us much about contracting the brick walls of the church, but here and there we do get a glimpse of it, mostly in financial records. The work probably started rather early in the spring of 1799. In March of 1798 Joseph Essic and others had already been busy making brick and hauling it to the building site, though construction of the walls did not start until 1799. Therefore, spring of 1799 saw a stir of activity in the preparation for and commencement of brick work. Many men were on the job. The only bricklayer mentioned by name is Gottlob Krause, who is frequently mentioned as being paid for mason's work. Other pay for workmen is listed but no names mentioned. Krause had been the brick mason for several buildings in Salem and was surely, without specific statement, the chief mason on the church project.

The walls were completed probably in early September, for on September 17 the rafters were all in place on the wall.

We have previously mentioned the roofless high-walled corridor along the south side of the church from street to south vestibule. The windowless brick wall was 16" thick with an arched doorway at the street. It is difficult to find a reason for this odd structure, which actually detracts from the beauty of the church, as the Aufseher Collegium of a later time (1855) also conceded.<sup>8</sup> The reason for it might be somewhat the following: It was often customary in Germany for men and women to sit on opposite sides of the church, usually the women on the right side. This would place the women in the Salem Church on the east side. Frequently these churches also had separate entrances for men and women; hence, the south, or side entrance. In order not to belittle the women by having them enter a side door, the corridor wall was built with a doorway at the street. Since no provision was made for windows in the wall, there probably was no thought of roofing it.

Along with this wall, the south vestibule also presents an enigma, suggested by recorded minutes of the Aufseher Collegium meetings. To wit: September 1, 1823, "The Aeltesten Conferenz

[Elders Committee] has proposed a change in the vestibule on the Sisters side of our church. Collegium thinks it will be very well to lower the long wall to the entrance. The lower timbers of the vestibule have rotted, and it should be taken down and rebuilt as large as possible, which will make a good place during the services for mothers with little children. Also the door that leads into the vestibule should be as large if not larger than the church door at the Sisters side." A more literal and in this instance a better translation would be: "The vestibule should be torn down since the timbers at the bottom are rotten (or the bottom of the timbers), and rebuilt as large as possible . . ." The word translated timbers might mean beams or joists or rafters or any other wood of similar dimensions.

Repair of the rotten timbers might have been made, but the vestibule evidently was not rebuilt at that time, nor the outside door widened.

December 24, 1827, "The door by which the Sisters leave shall be made wider, and it is recommended that it shall open outward." We obviously do not have all of their discussion here, but they are preparing to do something about the vestibule. About two weeks later, January 7, 1828, "For the sake of symmetry the door into the entrance room on the Sisters side of the church shall be made like the main door. The brick wall at the south side of the church shall be lowered to two feet and eight inches." Definite plans that have the ring of an order. But, a pencil drawing dated February 26, 1853, shows this long wall and the roof of the vestibule (Fig. 15). And the Collegium minutes of May 21, 1855, has a paragraph, "On account of the new boarding school building it is desirable to change the sisters' entrance to the church, which does not serve to adorn the church. Therefore, it was decided to take down the wall which stands next to it and put a wider corridor with a correspondingly wider staircase [steps] there. This also would enable the sisters to leave the church a good deal more quickly."<sup>9</sup>

The wall was removed and the corridor widened to 15'6" with a banister instead of a wall on its south side, butting against the new girls boarding school, which was built in 1855.

The wall was removed in 1855, but what about the vestibule? It obviously was rebuilt at some time on the old foundation, and not larger, using many of the old bricks. Some of the bricks appear to be similar to those of the south passage connecting the 1870 east

addition to the church with the boarding school, the passage also built in 1870.

The bricks were laid up in Flemish bond, but the workmanship is crude compared with the rest of the church, omitting closure bricks on the left side of the door and the two window openings. Apparently they ran out of the narrow closure bricks.

What probably happened in the delay of the rebuilding of the vestibule is that they found it cheaper to keep on repairing the rotting timbers than tear down and rebuild an enlarged vestibule, even in 1855 when the corridor and its three steps at the west end were widened.

The vestibule apparently had a door on its eastern side with a stairs leading down to the level of the lovefeast kitchen door for conveying the lovefeast elements from the kitchen to the sanctuary. It may have been the lower part of this woodwork — the stairs, the door casing, and perhaps the wooden floor timbers at the door — that "have rotted" in 1823. Whether this stairs was roofed is not known. There is no evidence of it now.

In 1870, when the new kitchen was built with access directly to the sanctuary, this stairs and door were no longer necessary; and while other changes and modifications were being made, now was the time to rebuild the vestibule rather than to patch it, at the same time widening the door. The east vestibule window has now a granite sill which is obviously cut later than the south much weathered sill. This supports the theory of the door and stairs.

Now to return to the year 1799 after this excursion into later years: After the brick walls were built, the next task was raising the roof timbers, and this was probably the most difficult and perilous one.

"Mr. Wolff," and presumably this was John Adam Wolff, applied for the carpentry work July 3, 1798. A contract was signed more than a year later, July 13, 1799,<sup>10</sup> with John Adam Wolff, Lewis (Ludwig) Wolff, and Daniel Wolff, all of whom lived near Bethania and were members of the Lutheran Church. The contract calls for them to do the framing, that is, the rough carpentry; but the doors, windows, and casings, and all the finishing work was to be done by the Salem joiners.

These joiners had been working on the door and window casings before and during the time the brick walls were going up so that the casings could be bricked in with the walls. Similarly, the stone

masons had fashioned the stone door and window sills which had to be bricked in. These are the first stone window sills in Salem.

The first task of rough carpentry was the roof. It was completed before the floors, balconies, and other inside work was done to keep the latter work out of the uncertain weather. Therefore a space of ground was cleared on the north side of the church, near which all the timber had been piled for drying, and on which the timbers could be measured out and cut, trimmed, and fitted together as required. Salem workmen had had considerable experience in this kind of work, witness the Single Brothers House, the Single Sisters House, the Tavern and other large buildings, but the church roof was somewhat more difficult, for these other buildings contained several floors between ground and roof and also smaller rooms — smaller space to span than the church with a space of 41' and walls 27' above the foundation.

The most difficult were the five trusses 50' long and 25' high (Figs. 7 & 8). They were prepared — prefabricated — on the ground and then disassembled, hoisted on top of the walls and again reassembled.

The wood is hard yellow pine. The tie beam, which is also one of the joists, is hewn square 12" by 12" and 50' long, the ends chamfered 45° and mortises cut to receive the tenons of the lower ends of the rafters and of the struts. Mortises were also cut on the sides of the tie beams about 10' apart near the center to receive the tenons of carrier beams, which carry the ends of the joists. The rafters and the three chords are similarly hewn to proper sizes with mortises and tenons cut, as illustrated in Figure 8. All were fitted together and holes bored at the joints and fitted with pegs. Holes were also bored in the lower chord for the two one-inch-square iron rods which support the tie beam. The corresponding holes in the tie beam can best be bored directly below when the tie beam and the chords are in place. The trusses were not built precisely as Br. Marshall had first drawn them, as is shown in Figures 7 and 8. The "principal rafter" part was omitted and the rafters made stronger, measuring nearly 12" in depth and about 7" to 8" or even 9" in width. The purlins were mortised directly into the truss rafters.

Now to get all this up on the walls and fitted together! This required a lot of scaffolding in the church from the ground up, and a hoist rigged on the outside to lift the timbers. The two wall plates on each wall, 6" by 9" (Fig. 7), the end joist, and probably the first rafters on the brick end-gables, were already in place. The 50' tie

beam of No. I truss was hoisted up and put in place over the scaffolding, with its center probably supported from below. Then the carrier beams had to be fitted in from the first joist to the tie beam. Construction probably started from the east end, for the trusses are marked on their east sides from I to V.

Now other joists could be placed on the 12' space between the tie beam and the east gable wall. There are three principal joists 12" by 8" between the truss and the end wall, and three between each succeeding two trusses, and four secondary joists 12" by 3", one between each two principal joists. The principal joists are hand hewn, but the secondary are sawn on the vertical-blade sawmill and fairly well dressed. All joists are each in three pieces; those in the center are about 10' long. Those on the ends are nearly 20' long with the outer ends cut to a 45° slant (the slope of the roof) and mortised for the rafter. Then boards for a temporary floor could be laid on for scaffolding.

The next tie beam could now be brought up and thus the process repeated until the joists were all in place. Those joists in and on both sides of the west-end vestibule tower were probably placed as the brick tower was being built.

Next came the difficult job of assembling the trusses. They were 25' high and the timbers heavy. The whole truss weighs approximately 4,000 pounds. The job was difficult because the heavy timbers were tenoned into the various pieces in various places and from various sides and all had to be assembled at the same time. In addition to the pieces as seen in Figures 7 and 8, there are the purlins and the angular struts along the plane of the roof from the lower end of the truss rafter up to the purlin. It is a veritable and large size puzzle! When the truss was assembled, the two 1" square iron rods were inserted from the bottom to bind the tie beam to the lower chord (also called the straining piece), which serve as supports for the tie beam. Then any temporary support from beneath could be removed and the attic floor, or sanctuary ceiling, was self-supporting.

On September 17 the "roof timbers of the new church were raised," which means that the five trusses and all rafters were in place on the walls. That does not mean that they were all put up in one day, a task which may have taken several weeks. It means that the last rafter was in place. "The work was finished at half past six o'clock, and then several tunes were played on the trombones and

trumpets from the top floor of the building to notify the congregation of the successful accomplishment of the task."

Then the roof was put on the rafters. It consisted of roofing laths placed at proper distances apart and roofing tiles, made by the potter Gottlob Krause, hung on the laths by means of knobs on the back of the tiles. Two-inch-wide wood shingles, "shakes," were slipped under the vertical joints between the tiles to prevent raining in. The tiles were probably put on by Krause and his crew, although that is not certain.

When the roof was finished, the laying of the attic floor and any work beneath could proceed under its shelter.

The Wolffs were also to build and finish completely the belfry, or "steeple," except for its roof covering, and an outside balcony over the front door<sup>10</sup> — which balcony, however, was delayed a few years. The roof timbers were raised on September 17, as noted above, followed by putting on the roof-tile laths and building the steeple, which was "set" on the twenty-eighth, eleven days later. They therefore lathed the roof and built the steeple in nine or ten working days, if it can be assumed that work was not done on it while they were finishing the roof timbers.

The windows, of which those on the front are still the original, were all "English sash," top and bottom sash, of which the bottom sash could be slid up in the channels to open for fresh air. They were fitted with small clear-glass panes.

Originally the windows may have been bare, but in December of 1802 muslin was bought for curtains. There is a mention in 1827 of washing the curtains. In 1854 Venetian blinds were installed.

None of the present doors are the original, although the front door is a copy of the original which is presently in Old Salem storage. It is a two-leaf (bivalve) door with leaves of unequal width. Eighteen-century doors were made as small as possible to admit the least cold in winter or heat in summer. But the church door had to be wide enough to carry a coffin in and out. In such an opening door leaves of equal width would make an opening too narrow to be practical without opening both leaves. Therefore one side was made wider than the other. The design is that of a double-panel door cut in two to one side of the center — a practical solution. The original outside door of the Sisters vestibule was made narrow because it was not planned to carry coffins through it.

With doors and windows in place to prevent rain driving in, the floor could be put in. The stone masons had constructed four

foundation walls across the sanctuary north-south on which the ends of approximately 10" by 7" oak (probably also some pine) joists rested in east-west direction, and the floor boards on top of them in north-south position. To increase the warmth of the floor, it was proposed to have a fill of tanbark under the floor as insulation. The probable method was to have boards between the joists several inches below the floor boards and the space between filled with white-oak tanbark, similar to the method used in the Single Brothers House, where a mixture of clay and straw was used for sound insulation between floors. The Aufseher Collegium also proposed laying a double floor to prevent draft. The top layer of wide boards were then laid in an east-west direction, as an early photograph shows (Fig. 12).

The locations for the stairs to the balcony and to the attic were tossed about a bit too, but the stairs wound up being where they are now, and not much different in construction. Figure 3 shows a stairs of 15 steps with 8" risers, but some changes were made in the building plans. The ceiling of the vestibule was raised about 1½' and the open ends of the two partition walls were placed, according to a later drawing, at the east end of the walls, as they are now, instead of at the west end. Raising the balcony-level floor lengthened the stairs to eighteen steps and shortened the stairs to the attic. It now has twenty-four steps of slightly over 8" risers, which is probably much as it was before the 1912-1913 alterations. At the east end of the sanctuary was a stairs of eighteen steps to the ladies' balcony, as indicated in Figure 3.

With the carpentry virtually completed, there was still a lot to be done on the outside and the inside of the church, which we have not yet mentioned. On the outside the highest priority was the covering of the steeple roof. It was covered with the heaviest obtainable tin plate and painted with Brunswick green. The weather vane was put up Decemeber 5, 1799. The ball, which measures 6'6" in girth and 7'5" vertical circumference and is said to have the capacity of 43 gallons, was made in Lititz, Pa., and covered with gold leaf and lacquered by Br. Benade in Nazareth, Pa. The weather vane, 5' long and with a 13" wide tail bearing the date 1800, sits 92 feet above the sidewalk below it. The top was surmounted by what probably was originally a tulip but which the weather has changed to appear from one point of view a star, from another a butterfly.

The belfry houses two bells. The large bell, weighing 275 pounds, made in Bethlehem, Pa., in 1771 by the Danish bell caster,

Matthew Tommerup, hung in a tower near the northwest corner of the Gemein Haus in 1772 and was transferred to the belfry during the week of June 9, 1800, to strike the hours, as it did on the tower since 1772, and to be rung by hand on other occasions. The smaller bell was added in 1806. Both bells are associated with the town clock.<sup>11</sup>

The clock, ordered through the merchant firm of Abraham Durninger & Son of Herrnhut, Germany, was made in Gnadau and placed in the Salem tower near the Gemein Haus in 1791. In 1800 Johann Ludwig Eberhardt, local clockmaker, moved it to the gable of the new church, at which time it had only the hour hand. The following year he made a larger dial for it, 84" in diameter, the copper for it donated by an anonymous member. Eberhardt also made new hands, adding the minute hand. These new copper hands were gilded. The clock struck the hour on the large bell which had been transferred from the tower near the Gemein Haus to the belfry. In 1806 he made the mechanism on the clock to strike the quarter hours on the smaller bell. The clock still needs to be wound every day as it did in 1800. It takes forty-nine turns of the crank to wind the time barrel and two hundred turns to wind the striking barrel.

Copper roof gutters were made probably by Christoph Vogler, the gunsmith. The iron hand-rails of the front steps were made by the blacksmith, Samuel Schulz. These hand-rails show almost no rust since 1800. This is due to the purity of the iron, impurities and oxides, especially carbon-dioxide, having been largely burned and hammered out of the iron. This iron is sometimes called "Norwegian iron."

The church was a rather plain but handsome building with good proportions and some refinements. The color suggested for the belfry and steeple was Naples yellow mixed with white lead, which would give a light yellow color, and with a green roof. And green was also suggested for the roof gutters. Light yellow would then also have been the probable color for doors and windows. In contrast with the red brick the church was not drab but rather gay in appearance.

The bricks down the front corners of the church and down the sides of the front windows and door were painted deep red. These bricks on buildings were sometimes rubbed before being applied to the building, usually by rubbing two bricks together until the molded outer surface was rubbed away and the bricks had a

smooth finish. This is slow and tedious work which there was hardly sufficient time in those busy years in Salem. It could be, therefore, that the paint was a substitute. This was not an after-thought, for it is recorded September 14, 1799: "The gable side of the church would gain much in beauty if the bricks would be painted with oil paint, the nearest color to the bricks; around the windows and on the sides a deep red color would show well. It would be best to paint the roof gutters green."

Inside of the building a man named Clark plastered the walls. Hendricks and Leinbach painted the sanctuary walls with whitewash and may also have been the men who painted the trim and balconies with oil paints. The church was far from drab, as the Aufseher Collegium had decided at their meeting on October 25, 1799: "The door and window frames of the new church, and also the galleries and doors, shall be painted light yellow, except that the cornices over the doors shall be white." The cornices would be the transom windows through which the light came.

The church received daylight through its clear-glass windows. Artificial light was provided by five "Crown" chandeliers 4' wide made by Johann Ludwig Eberhardt for \$6 apiece, and by wall sconces burning either beeswax or spermaceti candles, like the chandeliers, or possibly lard or fish-oil lamps. Four of the chandeliers now hanging in the church are the original ones, and two are copies made in 1960. A fifth original chandelier was reserved for the museum in Old Salem. Originally the chandeliers hung about seven or eight feet from the floor suspended by ropes with stone counter-weights in the attic, slightly heavier than the chandeliers, so that with a hooked staff they could be pulled down for lighting and changing candles. The wooden ball and iron arms were painted cobalt blue and the finials and saucers holding the candles a golden yellow.

There was no heat in the church. People dressed accordingly and often brought charcoal foot warmers.

Salem officials had talked with David Tannenberg of Lititz, Pa., about building a pipe organ for the new church. Tannenberg agreed to build it and sent his son-in-law, Johann Philip Bachmann, to Salem to consult about the requirements for the organ. He arrived for this May 9, 1798. The wind chest and other parts of the organ made in Lititz arrived November 29, 1799, and Bachmann with the help of Jacob Fetter, Salem cabinetmaker apprentice, made the triple bellows and most of the organ case in Salem.

The organ (Fig. 16) comprised a Great organ and a Swell organ with louvered shutter-screen ("nagshead swell"), two manual keyboard and pedals. It had fourteen ranks of pipes with another, an eight-foot Viola, added at some later date. Draw knobs were at the right and left of the keyboard. On the right were: Swell Solicet, Swell Open Diapason, Flauto Dolce, Swell Picolo, Swell Flauto Amabili, Swell Viola di Gamba, and Pedal Bourdon; and a Great to Pedal coupler. Possibly also a Swell to Pedal coupler which is now placed above the other draw knobs on the left. There is an empty draw-knob hole on the lower right. This could also have been the "signal" knob for signaling to the bellows treader. On the left were: Great Open Diapason, Great Gamba, Great Flauto, Great Fifteenth, Great Stop Diapason, Pedal Violoncello, Great Principal, and the added Viola "8"; and the Swell to Pedal coupler mentioned above.

The bellows (Fig. 19) for the wind supply were placed in the attic directly above the organ. They are still there. There were three bellows 50" wide and 102½" long, two side by side and the third one above them. There was no pressure chamber, the wind being kept at constant pressure by the "bellows boy" treading, or "riding down," one bellows after another in steady sequel. There is a tradition that originally the bellows boy was stationed in the attice, but soon the tread rack was placed on the balcony to the side of the organ so that the bellows boy would not be left out of the service.

The organ played from November 9, 1800, when it was consecrated together with the church, until 1912 or 1913 when a great alteration was made in the church. It was then stored with parts in several locations until in the 1950's the parts were collected into Old Salem's storage, where it has been cleaned, inventoried, and labeled, awaiting an opportunity for restoration.

The pews, which were brought into the church November 8, the day before the consecration of the church ("there could be no evening service in the Saal"), were simple board benches with a board backrest near shoulder height. Some lacked the backrest, and these were placed at the back of the church to lure people to the front of the church. The benches were not fastened down, and enough space was left between them that men and women serving communion could get through. On the women's side (east side) especially, two benches were placed closer together and then a wider space was left.

The floor was plain, wide boards. For the November 9 consecration: "It is to be expected that because of the crowd the floor will get dirty, so it shall not be scoured in advance but shall be swept clean and strewn with sand. It shall be scoured before our congregation festival." This took place on the following Sunday, November 13.

Against the middle of the north wall was a low platform upon which were the minister's table and chair. The table was covered with green cloth; however, since the cloth had not arrived in time for the church consecration, the raw top of the table was covered with a white cloth for the day. Over the chair was a solid, curved canopy extending 3' from the wall and supported by two 1" supports attached to the wainscoting. This was to project the speaker's voice.

Although the floor and pews were unpainted and the walls plain, the white walls and light yellow woodwork of the doors, windows, balconies, and wainscoting must have given the church a bright and friendly atmosphere. Decorative refinements were added by the organ, the chandeliers, and by the moldings of the woodwork, perhaps enhanced by Spanish brown or other color on the balcony and wainscoting edges.

Two boxes were installed, one by each door, to receive contributions.

Then came the day for the dedication, or consecration (both words were used), of the church, Wednesday, November 9, 1800. Much time and thought had been given in the preparation of it, for they expected a large crowd to be present. In fact, they wanted a large attendance. Br. Marshall even drew up an advertisement for it; and they frankly "asked for assistance in covering the cost of the building," which was considerable.<sup>12</sup> Musicians were rehearsed; also *dieners*, ushers and others who were to take part in the service. "In the middle aisle the Brn. Landmann and Christmann shall see to the seating of the people; at the men's door the Brn. Clauder and Becker shall show people their places. At the outside entrance for the women the Brn. Christoph Reich and Christoph Vogler shall be stationed to preserve order [?!]; inside the Saal the Srs. Wholfahrt, Hannel Krause, Sarah Buttner, and Mary Ann Pddycoart shall serve."

The benches, buns and beer and the articles needed for the lovefeast were taken to the church the preceding day. Br. Schober lent the necessary tin cups.

By nine o'clock on the morning of November 9 a large crowd had

gathered on the square, the men near the boys school and the women near the Gemein Haus, one group of trombonists between them and another group inside the church on the balcony level by the open window above the front door.

When the clock struck nine, the Brothers of the Elders Conference together with the invited ministers came out of the Gemein Haus and proceeded to the church. Then the musicians outside struck up the first line of the hymn: "Bless, O God, our going out," and as they entered the church the musicians in the church played the second line: "on our entering lay Thy Blessing." Then the chorus sang with instrumental accompaniment: "This is the day which the Lord hath made." Other tunes followed until all those who could get into the church were seated. Then after a litany, Br. Benzien preached in English, or rather spoke about the church: its planning and building, its being constructed without any one being injured, and its purpose. After that followed singing and prayer.

This was followed by a service in German led by Br. Simon Peter, minister of Bethania and another service in English led by Br. Kramsch of Hope. At the end of each of these services collections were taken toward the expense of building the church.

"In the afternoon there was a lovefeast for everybody. Beer and buns were served, and the buns, of which one thousand had been baked, must be cut in half to serve all those present." It was estimated there were about two thousand people present.

At eight o'clock in the evening the congregation closed the festal day by singing liturgy No. 3.<sup>13</sup>

Another consecration festival was held Sunday, November 13, to which all the neighboring congregations had been invited. Communion was held at this service.

Easter morning, April 5, 1801, the first Easter service was held in the new church. Although it had rained continuously the previous day and was still raining some, so many visitors came that "the roomy Saal could barely hold them all." And "because of the heavy rain the visitors asked for lodging and one could not refuse them." At half past five in the morning the Easter litany was prayed in the church, and at nine o'clock Br. Benzien preached in English.<sup>14</sup>

Most of the regular services this first winter were held in the old Gemein Saal, not in the church which had no heat. But because of mild weather, Sunday and week-day services seem to have been

held in the church from about mid-February on. While the old Saal continued to be much in use, so was the new church.

The church attic was also an ideal place for the women to dry their laundry, until in 1812 the Aufseher Collegium stopped that because of the harmful moisture it created.

There still were problems with the new church. In April, 1801, the new organ was already badly in need of tuning. This could be expected with a new organ in a cold, new church over winter. But, worse, the church's roof tiles had been too softly fired so that repair was constantly needed, which was dangerous on account of the height of the building. It was therefore decided in 1802 to remove them and cover the roof with yellow poplar wood shingles painted red. John Adam Wolff was at once considered for the job. The work was begun late in May, 1803, and completed in July, after which the interior of the church was cleaned and repainted. This was done by a professional painter from Alsace who whitewashed the sanctuary walls and painted the woodwork "with an experimental color . . . The auditorium presents an uncommonly pleasing appearance." We are left in the dark as to what the color was,

The roof continued to give trouble. It was repaired in 1824 and soon was in need of more repair. Apparently the poplar shingles were not holding up, so they proposed using pine or cedar, asking for prices on cedar in January. Then, finally, on September 15, 1830, they began re-roofing the church, but apparently not with cedar shingles. The roof was again repaired in April, 1842, when the Collegium remarked that it was in worse condition than they thought; and in 1868 it was again re-shingled. In 1903 the wood shingled roof was replaced by a slate roof. And finally in 1966 the slate roof, which had been giving trouble, was replaced under Old Salem's recommendation with a synthetic shingle in imitation of red-painted wood shingles, toward which Old Salem, Inc., donated \$20,000.

The roof boards, though, which replaced the roof laths when wooden shingles were first put on, were never replaced. Those boards now on the roof have projecting from them the tips of wrought nails, cut nails, and wire nails, covering a span of nearly two centuries time.

Although the contract with Adam Wolff and partners in July of 1799 pertaining to the carpentry work on the church called for them to "frame and finsih entirely an outside gallery . . .,"<sup>10</sup> that part had been curtailed, presumably by mutual agreement. Now in

March of 1804 the Aufseher Collegium proposed to construct it. The balcony was built and the gable window behind it replaced by a door. As early as 1811 the balcony had to be repaired, and in 1836 it was removed because of the uncertainty of the soundness of the lower beams that supported it, and to repair it would be too costly. The door was then replaced by a window. The balcony was once more rebuilt in 1966 under supervision of Old Salem, Inc., and the window again replaced by a door. That is how it is now and will be for a long time to come because those beams are now steel beams.

Painting and repairs go on all the time. For instance, the steeple roof was re-painted in 1812 and 1824, when it was painted black, and so on through the centuries. The belfry was repainted in 1817, 1824 (white), 1841, and on. The ball on the weather vane was regilded in 1824 and, with times in between, lastly in 1982.

In planning the two balconies inside the church, the visibility had not been worked out very well, so that in December of 1814 it was suggested to raise the floor of the musicians' gallery so that the musicians could see the minister even when seated. And in December of 1822 it was again proposed, not for the first time, that the benches in the Sisters gallery be raised so that those sitting there can better see the minister. This apparently was not done, and it is not certain that the musicians' floor had been raised at that time. It was at some time later.

The minister's table and chair were on a low platform on the ends of which the church officials had their seats. In 1823 a request was made to remove the ends to gain more floor space. This was not done. Bishop Benade (minister from 1822 to 1829), who was a rather short man, had the dais raised to three steps so that he could be more easily seen by all the congregation. After Bishop Van Vleck became the minister (1836-1849), he proposed installing a high pulpit. Jacob Siewers made that pulpit in 1837 for which he was paid \$50 in April of 1838. The pulpit was rather tall, its floor being 7' 1/2" above the floor of the church. A flight of stairs led up to it from each side. It had a 3' high panel on the front with a Bible stand at the top. The pulpit was built that tall so that those sitting in the balconies could readily see the minister. The minister's table stood in front of the pulpit on a dais of two eight-inch high steps. It was quite in contrast to earlier days when the minister preached from a sitting position at a table on a low platform. The congregation was not entirely happy with the new high pulpit, not because of the change in concept by placing the minister so high above the

congregation, but because of the crick-in-the-neck they got from looking at the minister at such a high angle. In 1839 the pulpit was lowered approximately 2½' (Fig. 13).

In 1840 a decision was made to turn the old Gemein Haus over to the girls boarding school and build a new minister's house (the minister had been living in the old Gemein Haus up to this time) with a conference room, some archives rooms, and a new "little Saal" in the same building. This was to be located against the north side of the church where the corpse house had been since 1803, when it was moved up the street against the north side of the church from in front of the Single Sisters house. This small corpse house is where the bodies of those who died were kept until their funerals. All this was accomplished in 1841. A door was cut through the north wall of the church vestibule, in the so-called "cabinet" (at that time there was no stairs in that room, as there is now), which apparently was the archives room, where also the communion acoutrements were kept. The minister could enter the church from his home through this door. It was a one-story building, lengthwise north and south, with a Saal 30' by 38' next to the church, with the organ on the west side and the table on the east, and the minister's dwelling on the north end of the building (Fig.14). The cornerstone was set July 21, 1841, and the Saal was in use by December 9. It was dedicated on December 12. Br. and Sr. Van Vleck moved into their apartment December 8. In November the Tannenberg organ (which is now in the Single Brothers Saal) had been transferred from the old little Saal to the new little Saal.

Placing the chapel complex at the northwest corner of the church necessitated building a new corpse house. In 1803 a corpse house was built at the northwest corner of the church to replace the one midway along the east side of the square. This new corpse house was built against the church a few steps into the ground between and under the church windows to the east of the new chapel (Fig. 11).

Originally the church had no heating facilities of any kind, and consequently church services in the cold winter were held in the little Saal in the old Gemein Haus, or occasionally suspended. It was not unusual to cancel a church service because of ice or bad weather. But in the 1830's the Aufseher Collegium began considering means of heating the church. In 1832 a proposal to set up two stoves in the church was considered, even considering whether one stove might do. But in January the proposal was voted down.

The subject was brought forth again in July of 1837, and again was not approved.

The Aufseher Collegium records of January 30, 1854, note: "At this time too the Collegium took up the wish which has been expressed repeatedly by various members of the congregation that provisions should be made for heating the church. However, since these matters are properly a matter for the Congregation Council to decide, these considerations should be presented to it."

On February 6 the Council approved the proposal and asked the Collegium to prepare a cost estimate and circulate a subscription list throughout the town toward the expense. The estimate was "about \$440." Before the end of April \$455.45 had been subscribed locally.

For some reason, however, the furnace was not installed that fall. There may have been some opposition to the idea, or because of the cost and work involved, though this seems hardly to be it, considering the over-subscription in so short a time. It is also possible that the equipment was not received in time. So they followed the old suggestion of about twenty years before and set up two wood-burning stoves in the church. But by February of the same winter they concluded that two stoves were not sufficient, and by fall of 1855 a furnace had been installed under the sanctuary floor.

The furnace would have been a rather simple but fairly large wood-burning stove, which was installed under the center of the sanctuary with a grate of some fashion in the floor in the middle aisle to permit the heat to rise into the church. A corner of the grate can be seen at the bottom edge of Figure 12. The furnace seems to have been quite successful, for on December 16 the Salem Diary records: "The new furnace in the Saal is doing very good service."

Getting the furnace into position, however, entailed a lot of preliminary work and considerable excavating of ground (Fig. 10). The land sloped to the east enough that the stone foundation had to be built at least seven feet high at the east end, but near the middle of the sanctuary, forty feet from the eastern end, the ground surface was within a few feet of the floor joists. Apparently the west wall of the lovefeast kitchen was breached at its northern end, which is in line with the center of the sanctuary, and a corridor excavated to that center, where a room was excavated just beyond the second cross foundation (Figs. 9 & 10). The stone at that place was removed and the corridor and room walls approximately 13"

thick built of brick, the eastern wall of the room supporting the church floor in place of the removed stone foundation. Because of this support, the room is not precisely under the center of the sanctuary. The room is approximately 9' wide and 24' in length north-south, with a 7' high ceiling. The floor may have been earth as in the storage vault, or it may possibly have been the present cement floor. Presumably the furnace was less than 47" wide and was brought in through the kitchen and the corridor. Wood for fuel stored in the vault at the north end of the kitchen was carried in through the corridor, through which a long length of stovepipe carried the smoke to the chimney above the kitchen fireplace. At the south end of the furnace room, near the ceiling, a rectangular hole perhaps 1' in height and 1½' in length was left in the brick wall presumably as an air vent to the furnace. Thus air from presumed apertures in the sanctuary walls or floor and also from outside vents in the foundation could find its way under the floor to the furnace room.

In 1870 when a major change was made in the sanctuary, which included new pews and their positioning with two aisles lengthwise of the room (Figs. 17, 18), a different arrangement had also to be made in the heating system. With the pulpit at the east end of the church and a U-shaped balcony around the other three sides supported by eight cast-iron columns (which are now supporting the present balcony) standing at the outer sides of the aisles, a grate was placed at the foot of each column. If this was a hot-air furnace, it required air ducts under the floor from the furnace to the vents, or grates, and also a vent of some kind for the return of the air. Just how this would have worked is not known today, and it is practically impossible to decipher because of subsequent alterations. Without fans to drive the air, the movement of air would have to have been by natural convection, warm air tending to rise and cold air to sink. There was no source of electricity in Salem in 1870 to drive electric fans.

It is more probable, however, that at this time a steam boiler was installed and the steam piped to radiators under each grate. This would supply a more even heat throughout the building than long air ducts with several vents in the course of their lengths when the air had to find its own way along without the aid of a fan. Though Salem was in the forefront in accepting new ideas, building electric streetcar lines in 1889 when trams were first introduced in Europe in 1882, it is not certain that they had electric forced-air furnaces

in 1870. In the 1870 furnace as well as the 1855 one the smoke would have been conducted through a pipe to the chimney above the fireplace.

In 1854 a lighting change was made in connection with a change in the balconies. More space was needed especially for the school girls, and at their January 30 meeting the Collegium proposed adding a third balcony in the place of the 5' wide walk along the south wall between the two end balconies. This balcony, it was proposed, would communicate by means of an overhead passage with the second floor of the proposed new girls boarding school. At the April, 1854, meeting they had rejected a proposal to remove the eastern balcony, place the pulpit at that end, and construct two balconies on the north and south sides. The south balcony as first planned was built, but the passage was not.

We have mentioned the five chandeliers made by Eberhardt in 1800, which are now again displayed in the church. They burned candles, probably beeswax and also spermaceti candles, which are mentioned by the Aufseher Collegium on March 29, 1841, when they considered as an alternative accepting an offer of a donation of lamps. What the fuel for the lamps might be was not stated. It could have been fish oil or "lighting fluid" (mixture of alcohol and turpentine), but also grease, for in 1868 a suggestion was made to lend to the Kernersville church the "old lard lamps formerly in the church." These old lamps, which Kernersville probably accepted since they are not around here now, were no longer in use in the 1860's, for by the change made in the church new lights were installed.

A new chandelier with six arms carrying lamps for the center of the church was ordered and twelve lamps to be attached to the columns supporting the balconies and on the balcony walls. The Salem Diarist on November 19, 1854, could write: "Our Saal having been painted and fitted out with venetian blinds and a new chandelier and lamps and a fine pulpit chair placed on a woolen rug, we are able to meet joyfully and gratefully in it again for the first time today . . ." In 1870 this chandelier was given to Beethania, when again new lights were procured.

The 1854 bracket lamps burning oil of some kind were not in use long, for in 1860 gas lights were installed. These were two-light brackets of cast metal in elaborate floral and decorative design. The gas used in these lamps was coal gas, which began to be used in Salem in the 1850's. Coal gas for lighting was invented in the late

eighteenth century and spread rapidly in the United States in the nineteenth. In mid-nineteenth century Salem built a gas works by the creek near the cotton mill, making gas from coal. From this the creek got to be called "Tar Branch."

The windows were hung with cloth curtains until 1854 when the curtains were replaced with Venetian blinds. (Figure 12 shows them and Figure 13 shows the blinds on the north windows drawn up). But in 1870 blinds were requested on the north windows to cut down the glare at the pulpit for the congregation. Perhaps they still had the blinds but had not been using them; that is, they left them drawn up.

The changes made in the church in 1870 and shortly after were quite drastic. The proposal made in 1854 to place the pulpit at the east end of the church was now carried out, removing the east balcony and adding north and south balconies to gain more seating space. New pews were put in, a new pulpit and a new table and chancel chairs were procured — all in the most acceptable Victorian style. The walls of the church and the pipes of the organ were beautifully stencilled with conventional floral decoration (Figs. 16, 17, 18). This stencilling took place probably some time after 1870, since an old photograph which shows the north balcony shows the organ and walls plain.

At a later date, perhaps about 1900, a press-molded sheet-metal ceiling and coved-corners covered the wall stencilling (cf. Figs. 16 and 18). This was probably done to cover up a much-cracked ceiling.

The old gas lights were also used for a short time before new light fixtures of tube-brass design were substituted, lamps less florid but more classical, fitting well with the stencilled walls. There was no central chandelier, but paired bracket lights were spaced along the lower edge of the balcony parapet and standing lights on top of it. And, as before, bracket lights on the organ. The standing lights were later removed.

The old lovefeast kitchen in the basement was abandoned and a new three-story kitchen and service area annexed to the east end of the church with the two east windows converted to doors from the two new balconies. The west windows on the front of the church were left as they were, but the north and south windows were lengthened by removing bricks from beneath the windows and lowering the stone sills nearly two and a half feet. Stained-glass

windows with top and bottom sash were then installed. Stained glass also was used in transom and other small windows.

These major 1870 changes were due largely to the women, who pushed the project and helped with the fund raising. The cost of all this modernizing alteration was \$5,833.97, of which \$3,131.55 came from contributions.

The church was opened for worship the day before Christmas in 1870 when the Rev. Albert L. Oerter was the pastor (1870-1877).

While the changes made in the church in the 1870's were quite drastic, those made in 1912-1913 were even more extreme, since they involved a change in the structure of the building.

No doubt there had been earlier discussions about expansions, but the project really took off at a meeting on February 26, 1912, when it was resolved to construct a Sunday School building. At that same meeting Mrs. Hanna Siewers announced she was giving a gift of a pipe organ, since the old Tannenberg organ was in nearly unplayable condition. The organ was ordered from the Kimball Organ Company of Chicago on April 20.

During those two months much progress was being made with the preliminaries. The Board of Trustees selected W. C. Northup as the architect. The building was named the Rondthaler Memorial Building in honor of Bishop Edward E. Rondthaler, who had been pastor of Home Church from 1877 till 1908. After that he was titled pastor of Salem Congregation, which encompassed the Moravian Churches in Winston-Salem. He died in 1931.

The old 1841 building which had contained the "little Saal" (called the Chapel after the 1850's), the archives rooms, and the minister's apartment, and also the corpse house behind it were removed and the ground cleared for the new building. The minister's quarters and the archives rooms had been removed from the building by that time. A contract had been signed with Fogle Brothers to do the constructing of the Rondthaler Memorial Sunday School building. Excavation of the basement was begun June 8. And on September 18, when the foundation was virtually complete, the laying of brick on the walls was begun. The cornerstone was laid October 20, a month after the foundation was finished — quite different from the way it was done when the church was built in 1800 or the Single Brothers House in 1769. Also in October a deal was being worked out with Salem Academy and College for the church complex to get its heat from the college, which was building a new central heating system.

In the meantime, work was going ahead on the building, and on December 9, 1912, the slate was being put on the roof. By January 15, 1913, the building was being wired for electric lights and was in process of being lathed for plastering. And on May 27 Mr. Baker, the foreman, fell from a high scaffold and broke his right leg. But the work progressed at a fair pace and on June 15 the opening was celebrated with some ceremony.

While the work was going on in the Rondthaler Memorial Sunday School building, work was also going on in the church to which the Sunday School building was to be connected. All the pews and other furniture were removed. The Tannenberg organ was removed, which had poured out its tones from the west balcony from November 9, 1800, till June 8, 1913. On June 15 the new auditorium in the Rondthaler building was usable for church services, and services were held there. The old organ was then stored, some parts in the attic of the church, the console in the Wachovia Museum (the old boys school), and the pipes in the attic of the new boys school (later the Provincial Church office) at the corner of Bank and Church Streets. The parts have later been gathered and are now stored in Old Salem's storage, safe, cleaned and all parts labeled. The balconies were removed and also the 1870 stained-glass windows.

But the major removal was 41 feet of the 2½-foot thick brick north wall of the church. This included all four north windows. The new windows were then cut through the wall, one on each side of the opening. By placing the chancel through this wall opening, the church was thus enlarged to add more floor space for seating the congregation. The chancel comprised a low platform at the front with two lecterns, one of which contained, under its removable top, a bowl and pitcher for baptisms. The back part of the platform was raised to a three-step high dais which held the pulpit. Behind this was the choir loft, which also contained the organ console in the east end. And behind the choir loft the new Kimball organ was encased in a room with the front open but screened by a row of organ show pipes (false pipes that do not play).

A massive steel summer-beam over the 41' opening supports the church ceiling-joists and the roof rafters that had been resting on the brick wall. Steel structure also supports the ceiling over the chancel and the organ loft.

Other basic alterations in the church included installation of a large curved balcony around the west, south, and east sides sup-

ported on the front by the cast-iron columns that had supported the 1870 balconies. Being a bit too long for the balcony's height above the church floor, they were therefore set on pier foundations below the floor level, projecting through the floor. They have the advantage of being small in diameter. The pre-1870 square columns took up about a foot of space, considerably obstructing the view. The sanctuary originally had three doors leading from the west vestibule (Fig. 12). In 1870 the three doors were retained (Fig. 18), but in 1913 all but the center doorway were closed. The door that led into the 1841 chapel from the vestibule was made into an outside door with a hood over it similar to that over the front door. The south stairway was rebuilt in the same location and another stairs was installed in the northern room of the vestibule, leading to the balcony level. The lower part of the attic stairs was also rebuilt nearly as it had been in 1800, only changing the woodwork to conform to the 1913 style.

Curved pews were ordered to conform with the balcony. The contract was given to the American Seating Company on August 30, 1912.

On December 5 the contract for decorating and lighting the church was given to J. & R. Lamb of New York, America's leading church decorators.

The emphasis on the whole construction project seems to have been on "modern style" and "beauty," those words being used much and often in describing various aspects of the buildings, both the church and its Sunday School adjunct — the church especially.

In the century since, our notions of modern style and beauty have changed materially, but we would still say the decoration was impressive. The overall effect was decorative from "dark fumed wainscoating to delicate cream ceiling." The walls, "cove and ceiling embody designs beautifully stencilled and chaste in appearance," to quote the Home Church Diary of 1913. The carpet and choir rail curtain were dark green. The vestibule floors were mosaic tile, on which stood burnished brass umbrella stands. The whole effect was the dark, loaded, and rich of the post-Victorian age.

The mosaic on the vestibule floors is still there and in excellent condition, but the dark green rug has been replaced several times — with red, and the present one blue. Likewise the burnished brass umbrella stands have been replaced with less conspicuous wooden ones. The stencilling on the ceiling and walls has been covered up. And as late as 1960 the wainscoting was painted

over with an off-white color together with the wall and ceiling above, as also all the other woodwork except the pews.

But one element of the decor is timeless: that is the windows. The windows, at least the feature pictures of them, were made in Germany. The tops, the bottoms, the various transom windows, and the small windows of the south vestibule were ordered to harmonize with the picture windows, but are of a different technique.

Around the turn of the twentieth century there were several, rather small, manufactures in Germany using the same style and techniques in painting church windows. As World War I was brewing, demand for these rather expensive windows declined, and Germany concentrated its efforts on military preparation. After the war when conditions came back towards normal and there was again call for church windows, the old men who held the secret of the technique had died, it is said, and with it the secret, which was thus lost.

The scenes depicted are copies of famous paintings, mostly dating around the Renaissance period. They were selected to tell the main events in the life of Christ and placed chronologically clockwise around the sanctuary, beginning at the southwest of the chancel with the scene of the nativity; then the flight to Egypt; Jesus at the age of twelve in the temple with the learned men; Jesus as an adult blessing children. The two north windows of the sanctuary are not in historical sequence, but they are famous Christian paintings: the northeast window, Christ knocking on the door, and the northwest, the good shepherd. On the south wall the sequence continues with the final scenes in the Christ history: Jesus praying in the garden of Gethsemane; the Crucifixion; the Resurrection; and the Ascension at the southwest end.

Each window is a memorial to a person who made a great contribution to the development of the Moravian Church, culminating in Home Church as of the date of its rededication on November 30, 1913. The four windows in the chancel have the dedication worked in the lower glass and the others have bronze plaques below the windows. The first window is dedicated to John Hus (1369-1415) of Prague, Bohemia, whose principles were followed by the founders of the *Unitas Fratrum* in 1457, the founding of the church we here call the Moravian Church.

As with the dedication of the church in 1800 a new organ was dedicated with it, so in the rededication, or re-opening, in 1913 a

new organ was dedicated with it. This was the Kimball organ donated by Mrs. Hanna Siewers and her daughter, Gertrude. The console was at the east end of the choir loft facing the choir so that the organist could also direct the choir. In later years it was moved to the center of the choir loft and sunk into a pit.

The lighting system in the church this time was with electric lights. Six large bronzed inverted-light chandeliers were suspended from the ceiling, each with eight 100-watt bulbs, and others of similar design but smaller were suspended under the balcony.

A vacuum cleaning system was also installed to clean the church. And the lovefeast kitchen of 1870 was brought up-to-date with a gas range, a Ruud water heater, coffee percolators, and other modern conveniences of 1913.

The new heating system was a Hylo-vacuum system with steam supplied by Salem College. Steam was brought in through a 10" pipe under the center of the church where it passed through a radiator of some kind. Then a strong current of air, warmed by the radiator, was distributed and emerged through grates variously placed in the walls around the church. The force which moved the air was a large fan driven by a 5-horse-power G. E. electric motor patented in 1901, which still rests on its truncated-pyramid concrete base in the corridor leading from the furnace room to the old lovefeast kitchen.

In summer time this forced movement of air, unheated, also made the church seem cooler. At one period of time, probably not long after 1913, this system was rigged up so that the blast of air was passed over blocks of ice, which actually did lower the temperature, also adding a bit of moisture from the evaporating ice. The ice was brought in through a doorway cut through the stone foundation 45" to the east of the south vestibule (Fig. 10).

Sunday, November 30, 1913, was the day for the re-opening of the church for services. The celebration began with a service at 11 o'clock at which Bishop Edward Rondthaler preached the sermon. H. A. Shirley, dean of the Salem College music department, was the organist on the new organ. At 3 o'clock in the afternoon there was a lovefeast for all members of Salem Congregation followed by communion at which Bishop Rondthaler and his son, the Rev. Howard E. Rondthaler, and the Rev. J. K. Pfahl, the pastor of Home Church, served. At 7:30 in the evening the day ended with a song service in the church.

The offering for the day was about \$700. The church was thus almost paid for. "A Brother" offered to pay half of the remaining debt, if the trustees assumed the other half. So the "entire amount was provided for," wrote the church diarist.

The total cost of the improvements, with interest, amounted to \$96,091.92.

But somehow the Rondthaler Memorial Building was not consecrated until March 9, 1919, at which occasion the Rev. J. Kenneth Pfohl, the pastor, read a paper presenting the building as a memorial to Bishop Edward E. Rondthaler.

In 1928 the church sanctuary was again in "torn up condition" for a whole month while it was undergoing "new decorations." And during this period church services were again held in the auditorium in the Rondthaler Memorial Sunday School building. After the re-opening of the church for services on August 19, the church diarist wrote: "The [church] auditorium is very much brighter."

The next dedication was held on Saturday, April 19, 1930, when the carillon chimes donated in honor of Thomas Shirley Fleshman by his wife, Mini Pepper Fleshman, and their daughter, Geraldine Fleshman Graham, were dedicated.

A carillon tower was built for the chimes on the roof at the south end of the Rondthaler Memorial building. The carillon is a tube set of Deagan tower chimes, which can be played by levers at the chime tower or at the Aeolian-Skinner organ console presently in the church.

Nineteen hundred and forty-one was another big year of expansion and improvement at the church. A five-story Christian Education building was erected on the steep hillside to the north of the Rondthaler Memorial building and connected to it by enclosed overhead corridors on two levels. The building was planned in 1940 by Northup and O'Brian, architects. Harry E. Tralle was the consultant. And the Rev. R. Gordon Spaugh was the pastor.

The sub-basement story, about half of which space was excavated and utilized, contained the heating plant with its coal storage room, which henceforth provided heat for the whole church complex, and a Boy Scout quarters 36' by 47'. The Girl Scouts were given a larger room on the top floor, 44' by 73'.

The "Ground floor" above the "Sub-basement" was "Fellowship hall", which with its large kitchen and stage occupied the whole space. The auditorium up to the stage measured 47' by 75'.

The "First floor" was at street level on its front (west) facade. It comprised seven large Sunday School class rooms and was connected by a corridor to the Rondthaler Memorial building, which contained more Sunday School rooms.

The "Second floor" was similar to the First except that it and the class rooms on the same level of the Rondthaler Memorial building were smaller and more numerous.

The Rondthaler building was also somewhat modified, mainly in that the auditorium was changed to a chapel and some space utilized for offices and corridors. This was made feasible by the removal of some Sunday School rooms into the new building.

At the same time the church was also redecorated, which seems to have consisted mainly of a freshening-up, repainting the ceiling and walls above the wainscot.

The Christian Education building of 1941 was the last major construction expansion; but of course there is always the work of repairing, refurbishing, and modernizing as new and improved devices are invented.

One such event which erased the last vestiges of the Victorian age in the church occurred in 1959–1960 when the interior of the church was repainted. All the oak woodwork except the pews was painted an off-white, which brightened the church away from the rich, massed, and dark feeling of the Victorian.

Some physical changes were also made in the church complex: some mechanical improvements in the heating system which do not show on the surface; the installation of modern air conditioning; also not seen but felt; and lighting.

The church was rewired and lights installed consisting of lamps in the sanctuary ceiling and an inverted strip-light surrounding the sanctuary in an enlarged molding at the base of the ceiling cove. And, as a decoration the old chandeliers made by Eberhardt in 1800 were suspended about six feet from the ceiling. As stated before, four of the five were hung here reserving one for the museum in Old Salem and making two copies for a total of six. They were wired for 110-volt current to candelabra-base bulbs, always wiring two lights in series to cut the current in half so that they give a more reddish light to match the light of beeswax candles. An added advantage is that the bulbs seldom burn out. To the date of this writing only one bulb had given out since 1960.

With a pulpit at the north side of the auditorium, acoustics are good except for the interference of the balcony which made hearing

difficult under the back corners. The difficulty was overcome by the installation of an electric public address system with speakers under the balcony at the back of each column.

At this time also the Kimball organ of 1913 was replaced by a larger and more versatile organ. It is a three-manual instrument built by the Aeolian-Skinner Organ Company of South Boston, Massachusetts. There are 44 stops and 39 ranks, with a total of 2,382 pipes.

The organ being larger than the Kimball organ, it was necessary to widen the organ chamber. The back of the chancel, which was even with the front of the organ chamber, had two doors on each side of the organ chamber, the inner doors leading to the choir loft, and the outer to the church auditorium. Now the walls of the organ chamber hit the backs of the inner doors at their middles rendering them permanently shut. Entrance to the choir loft was then gained through the outer doors and openings at the sides of the choir parapet.

From 1960 to the time of this writing changes in the church have been minimal, consisting mainly in shifts in the use of spaces. The major one occurred in 1982 when the ministers' offices were moved from the Christian Education Building to the Rondthaler Memorial Building to diminish the cost of heating and cooling.

Home Church had changed during the span of nearly two centuries as demands and conditions changed. The establishment grew in size and complexity as its membership grew and its religious and social requirements increased. As aesthetic styles changed the sanctuary changed in appearance so much that it is questionable whether those who dedicated it in 1800 would readily recognize their church. No doubt they would approve the change. The outside would be familiar to them, for it appears much as it did in their day except for the stained-glass windows on the south and north sides.

# *Footnotes*

1. Adelaide L. Fries, *The Records of the Moravians in North Carolina*, Vol. I, pp. 295, 298. Hereinafter, to avoid unnecessary cumbrance, reference to these *Records* will not be given unless it is of special note. Anyone interested can easily find the reference through the indexes in the volumes.
2. Christian Gottlieb Reuter (1717–1777), son of a surgeon, became a Royal surveyor in the service of Frederick II ("The Great"), King of Prussia. He became associated with the Moravians in 1744, came to Pennsylvania in 1756, and to Wachovia in 1758. He made many maps of the Wachovia land, towns, etc., and also filled important offices in Bethabara and Salem. He married in 1762 and died December 30, 1777.
3. The lot: The Brethren of this period believed most firmly that the Lord was willing openly to direct them even in temporal affairs. When their own best judgment has been exercised the final decision was submitted to Him through the "lot." The material elements of the lot are a wooden bowl and three small capsules containing papers, one with "Ya" printed on it, another with "Nein," and a third blank, which means consider it further. One was drawn and its answer adhered to.
4. Frederick William Marshall was the *Oeconomus*, the man in overall charge of the Wachovia settlement.
5. Marshall drew these plans (Figs. 1, 2) before the large Tannenberg organ was ordered and before the 1797 organ arrived. From the size 5' by 8' on the plan he obviously thought of using the 1797 organ in the church.
6. Ministers Committee for general oversight of all Wachovia.
7. The lovefeast is the *Agape* of the earliest Christians and of the Jews before them. It was a meal eaten together in love for each other and for the religious institution to which they adhered. Jesus and his twelve disciples ate their Agape meal in an upstairs room on the eve before the Passover. At this meal Jesus introduced the bread and wine as elements to be taken in memory of him. This was taken over by the early Christians, who, during the first centuries had their Eucharist (Lord's Supper) with the lovefeast.
8. *Records*, Vol. 11, p. 5936.
9. cf. *Records*, Vol. 8, pp. 3645 and 3813, and Vol. 11, p. 5936.

10. The Wolff contract:

This thirteenth Day of July 1799, an Agreement was made between Samuel Stots of Salem in Stokes County State of North Carolina of the one Part, and John Adam Wolff, Lewis Wolff & Daniel Wolff of the County & State aforesaid Carpenters & Joiners, of the other Part in manner following viz: The said John Adam Wolff, Lewis Wolff & Daniel Wolff do hereby join by & severally & for themselves & their Heirs Executors & Administrators, promise to and engage with the said Samuel Stots & his Heirs & Executors, To make & do all the Framing Work, belonging to a Church Building, now existing in Salem aforesaid (the Church on the Ground floor excepted) and to help & assist in raising the same, further to frame & finish entirely an outside Gallery with a floor, & Holdings & Railings made or in such other manner as both parties shall hereafter con-  
clude upon, further to frame & erect a Steeple & to finish all the Woodwork of the same entirely, the Slinging of the Roof only excepted also to make & set on the Barge Boards on to the Gable Ends, All which, said Work, good part of which is already done, they the said J. A. Wolff, L. Wolff & D. Wolff, promise to make & perform agreeable to a plan drawn & by both parties agreed upon with such alterations only as the said J. A. Wolff shall consent to, in the best Workmanlike manner they can, and to continue with said Work uninterruptedly until done, sickness, bad weather, but & by accident excepted. And the said Samuel Stots doth hereby for himself & for his Heirs Executors & promise to engage with the aforesaid J. A. Wolff, L. Wolff & D. Wolff, to procure in good Time and convenient to the Place of Building all the necessary Timber & other Materials, so as they may not be hindered in their Work, further to procure for them & their apprentices during the Time they shall be employed in this Work sufficient Dining & Lodging as also to procure at his own Cost sufficient Horses to use & to hire, Raising, breaking the necessary scaffolds, And further doth the said Samuel Stots for himself & his Heirs except, his promise engage to pay or cause to be paid unto the aforesaid John Adam Wolff, Lewis Wolff & Daniel Wolff or to their Heirs Execut. by the full sum of one hundred Five & Twenty Pounds hard Money or Threec hundred & twelve Dollars & on half Dollar for the full Consideration of the above stipulated Work. For the true performance of all the Articles of this Agreement, the Parties hereto bind themselves, their Heirs Execut. & each unto the other in the Penal Sum of

Four hundred Dollars, given by these Presents:  
In Witsrep whereof they have interchangeably given  
their hands & Seals hereunto, this Day & Year five  
above written:

To the Presentee of his.

*John Bambold*

*Frederick Wolff*

*Samuel Stettler*

*Seal*

*Seal*

11. cf. Frank P. Albright, *Johann Ludwig Eberhardt and His Salem Clocks*, Winston-Salem, NC, 1978.
12. The cost of the church was £5785 .6 .0, or about \$14,460, and £794 .9.10, or about \$1980 for the organ, making a total of about \$16,442.50.
13. For a contemporary report cf. *Records*, Vol. 6, pp. 2947-2952.
14. For another Easter service, in 1803, the first one in English, cf. *Records*, Vol. 6, p. 2727.

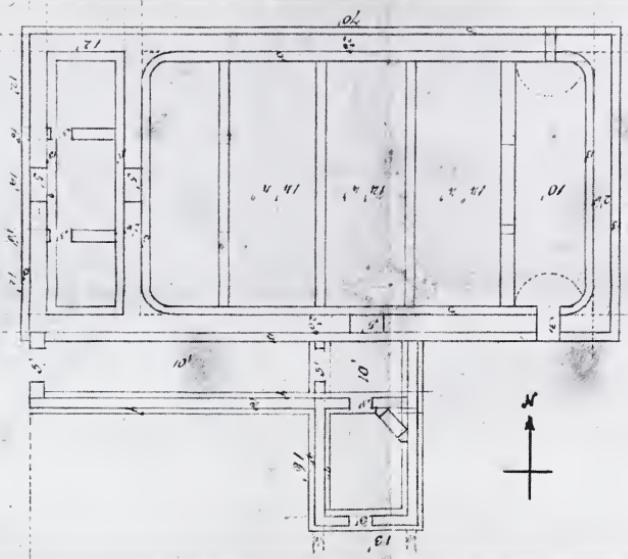


Fig. 1 Early plan, foundation level, showing foundation, walls, corridor, south entrance, and nursery with fireplace for cooking lovefeast coffee. Also vaulted cellar under east end of church.

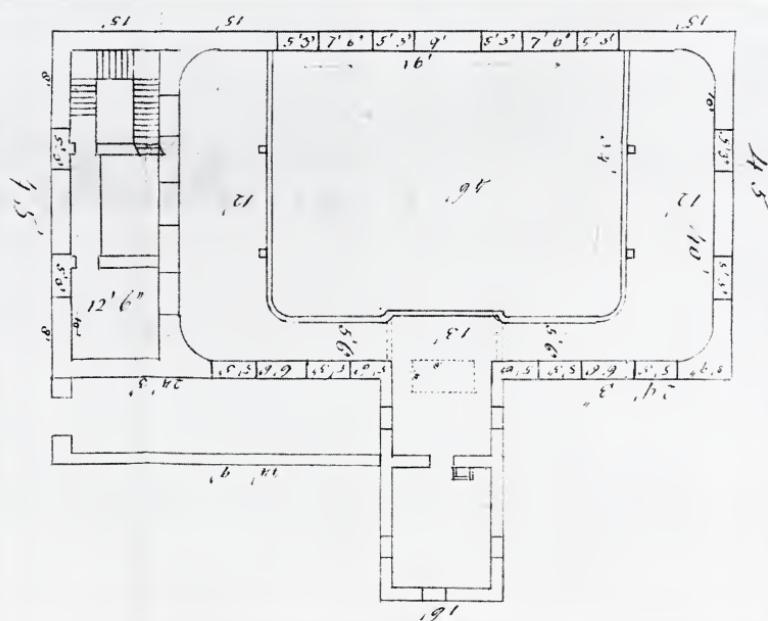


Fig. 2 Early plan at balcony level showing organ location and stairway from balcony to attic. Also nursery at balcony level.

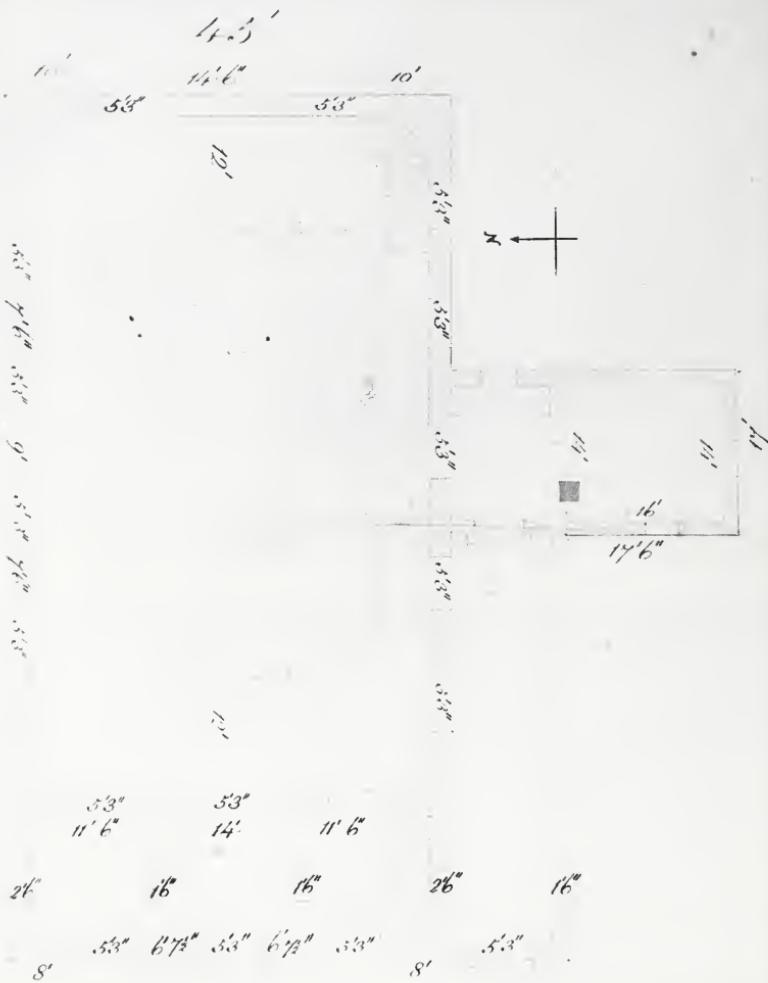


Fig. 3 Revised plan at main floor very much as built except that nursery was omitted.

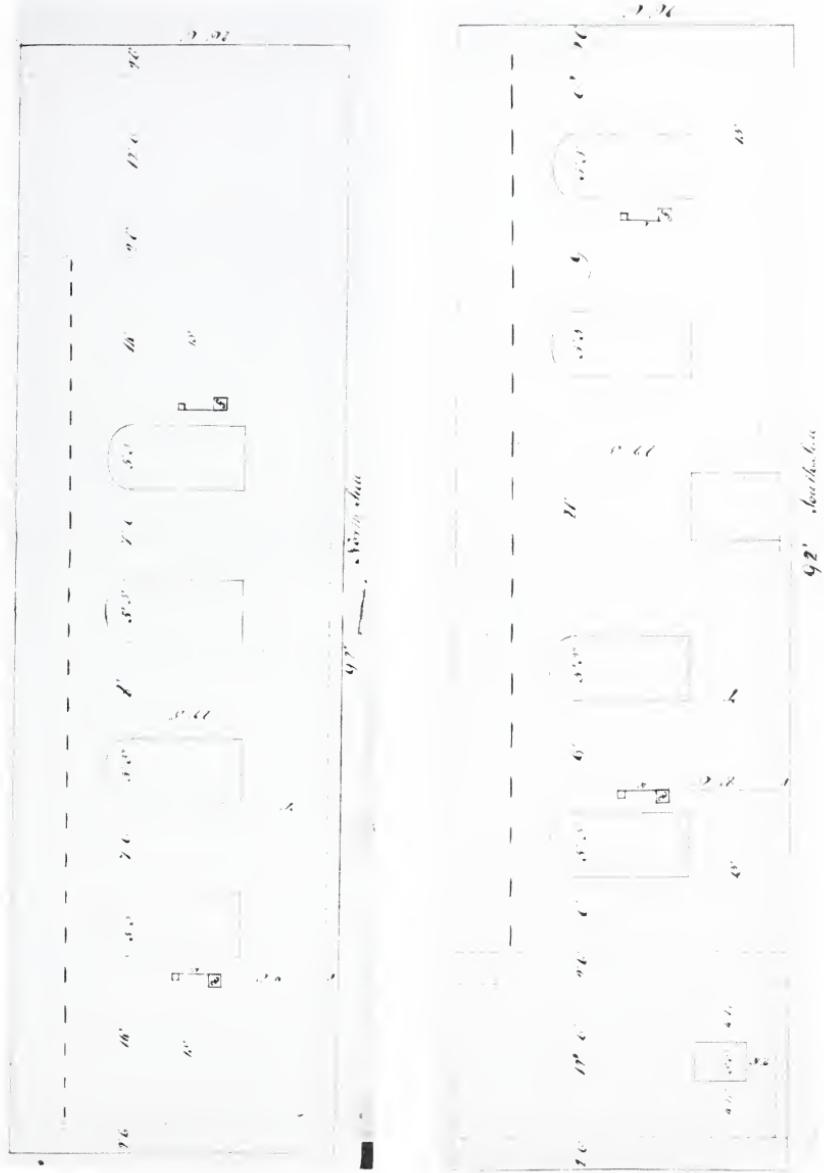


Fig. 4 Plan of north and south walls.



Fig. 5 Plan of west facade.

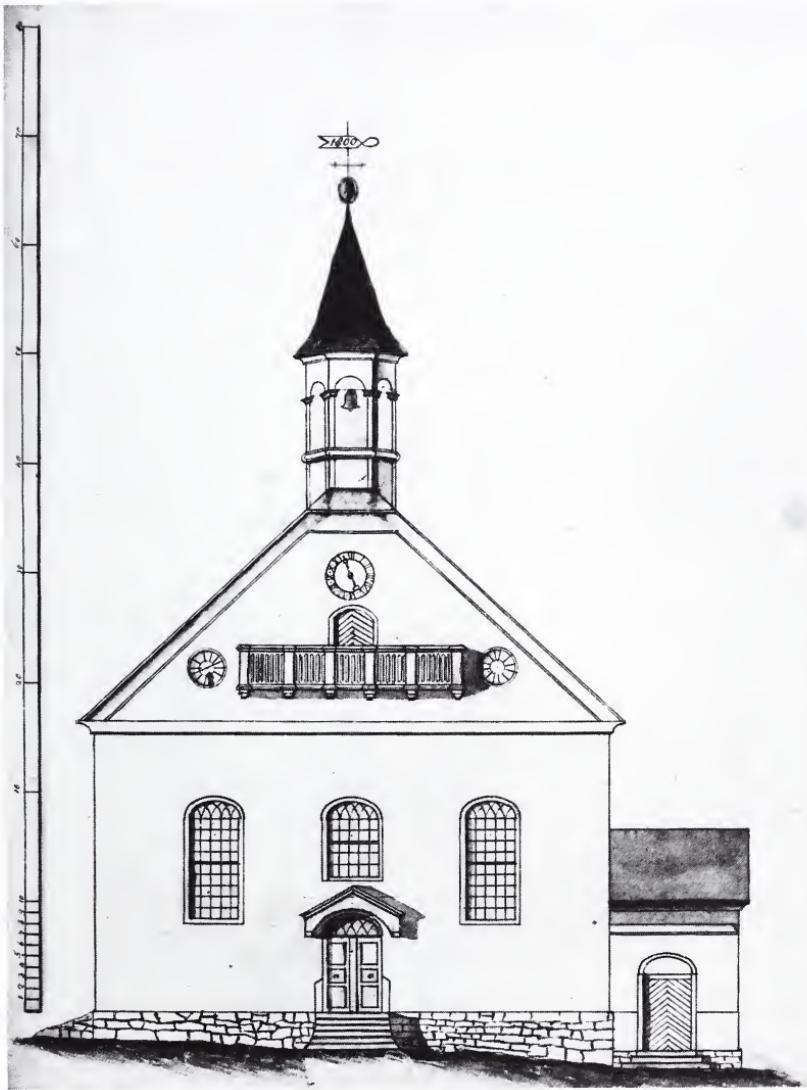
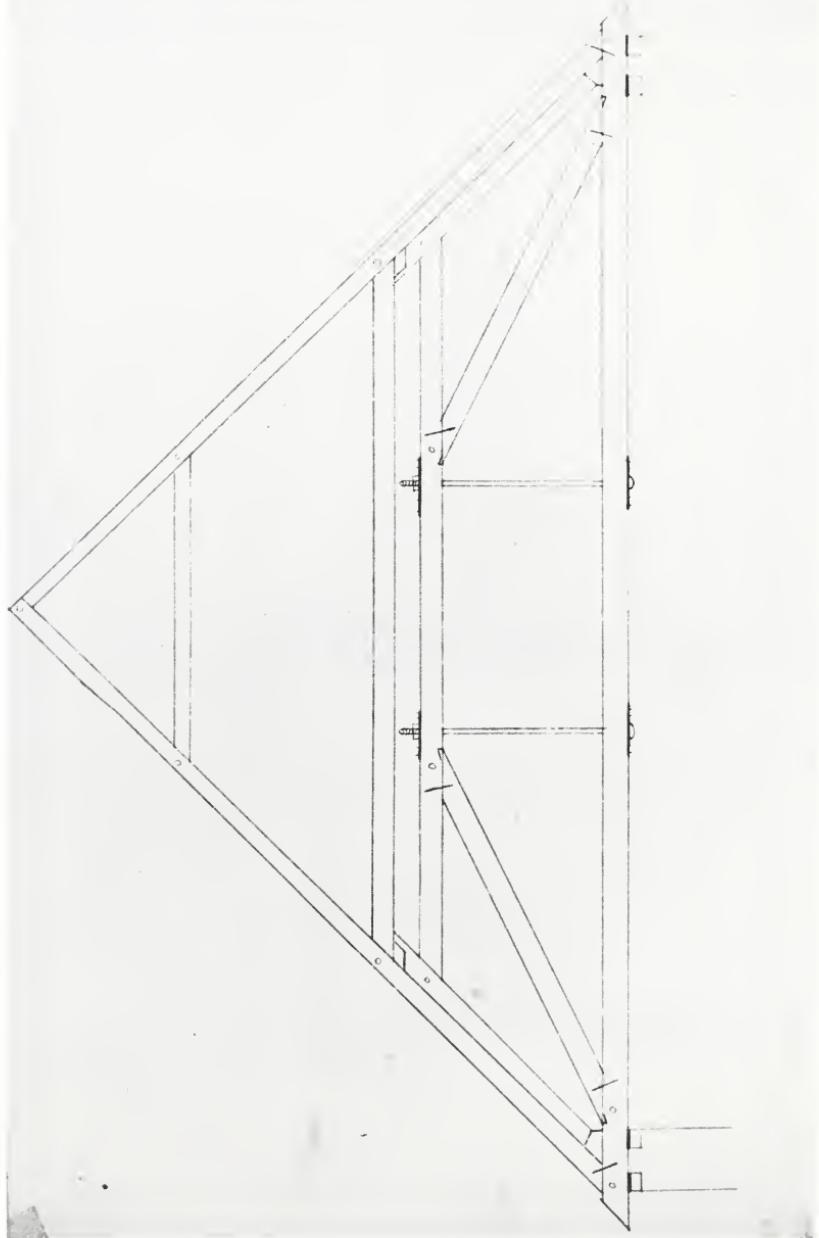
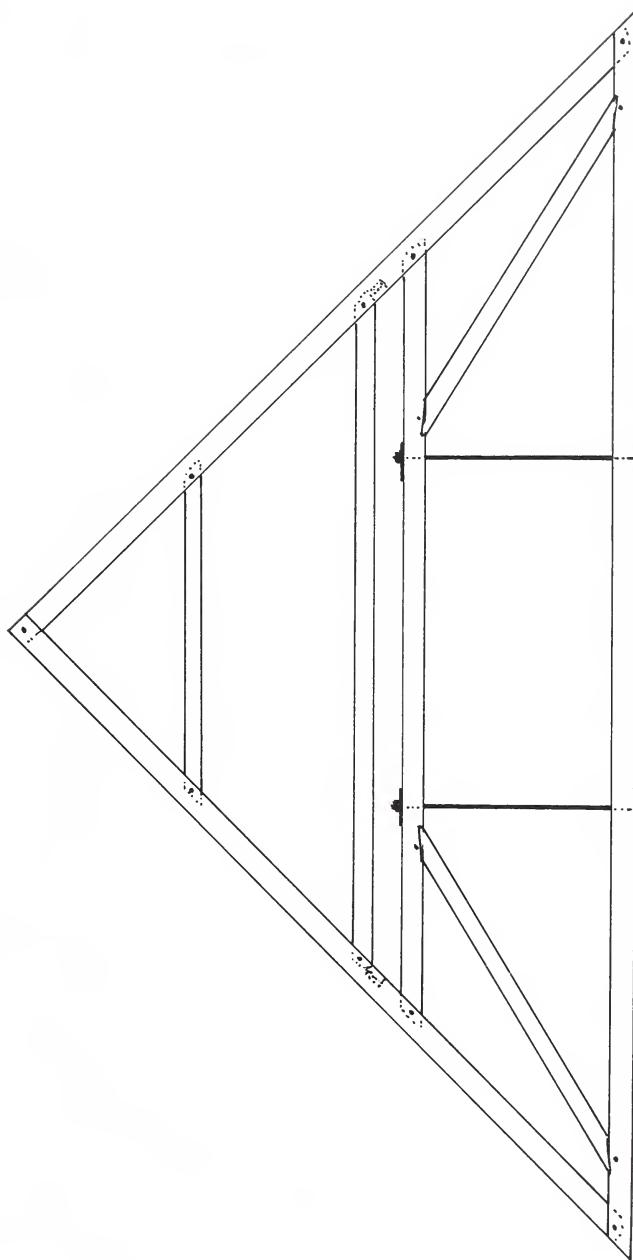


Fig. 6 Drawing of west facade, probably by Marshall.



*Fig. 7 Marshall's drawing of roof truss. Probably taken from a book on architecture.*



*Fig. 8 Roof truss as built.*

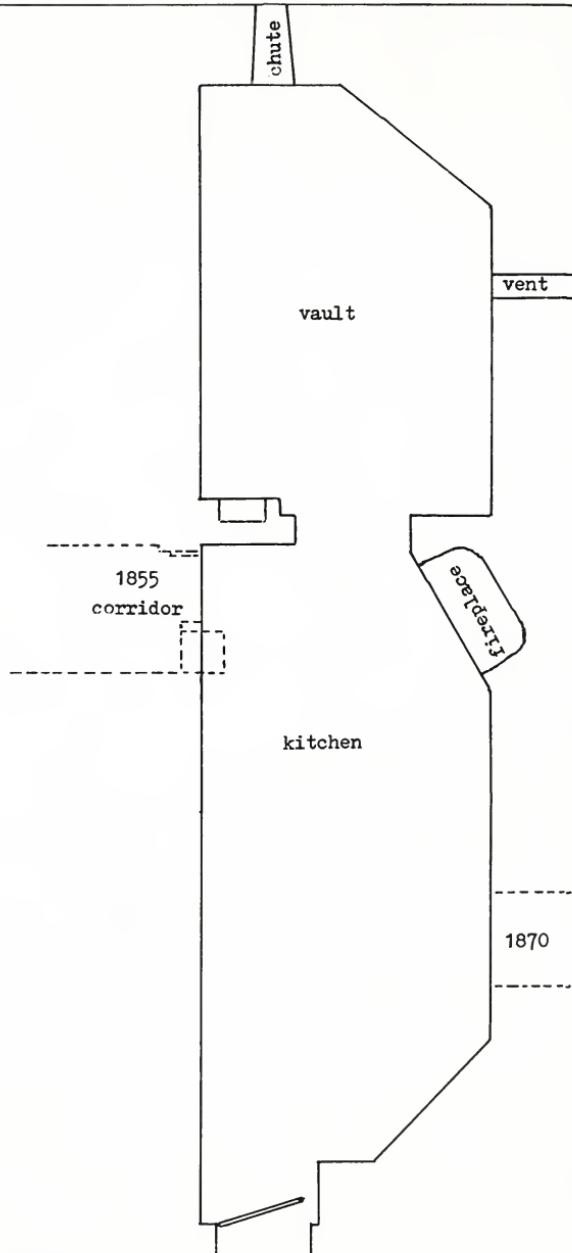


Fig. 9 *The lovefeast kitchen 1800–1870.*

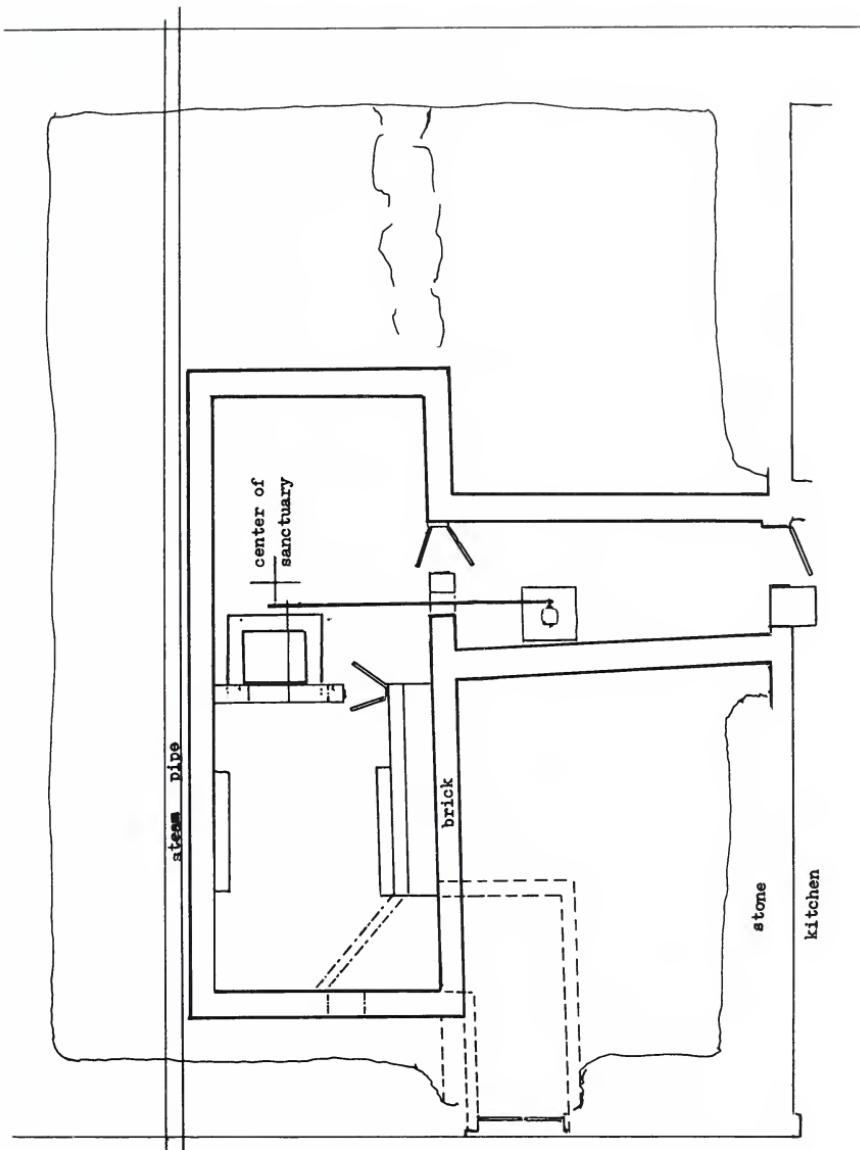


Fig. 10 The furnace area under the church:

1855

1912-1941

entrance to air conditioner ca. 1920.



*Fig. 11 Northwest corner of church with 1841–1912 corpse house. Also Flemish bond brickwork.*

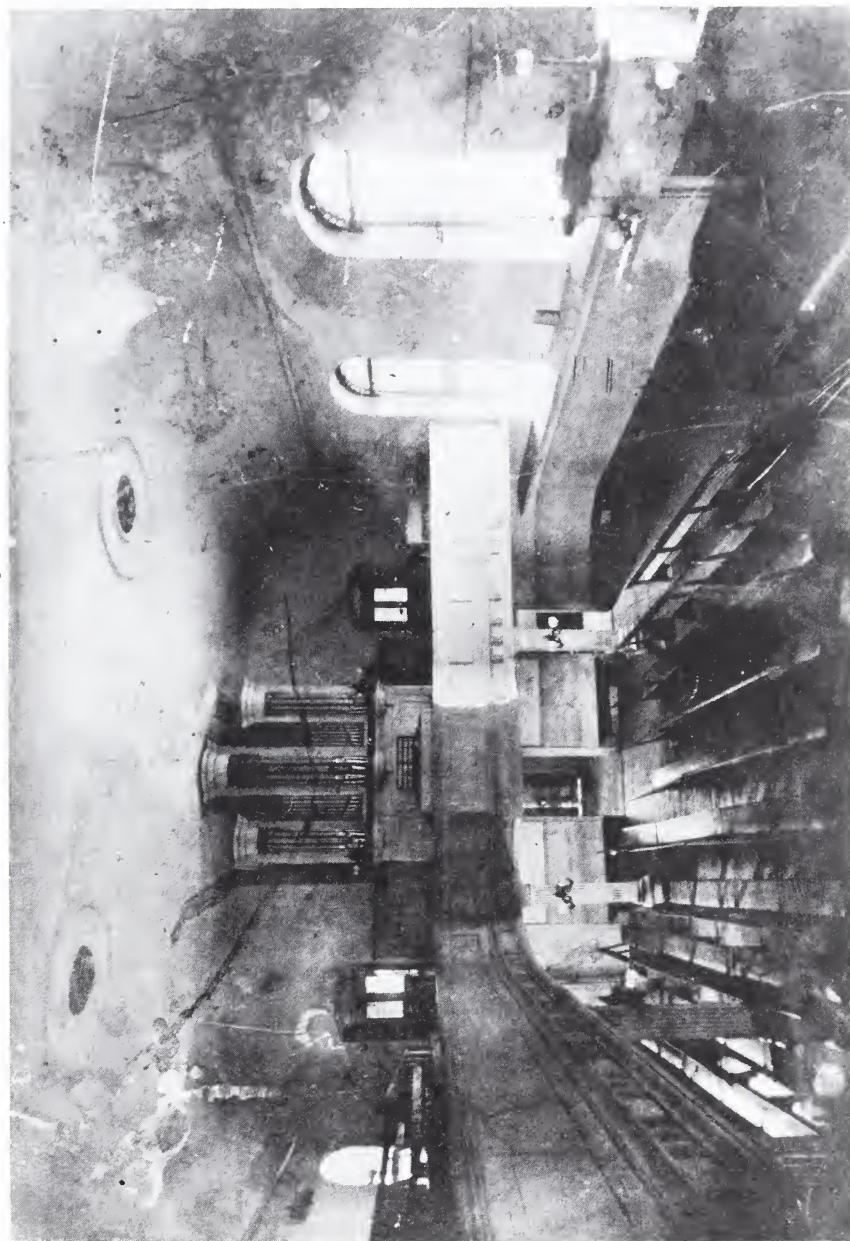


Fig. 12 View inside church from south 1860–1870 showing first gas lights and floor boards laid east-west direction.

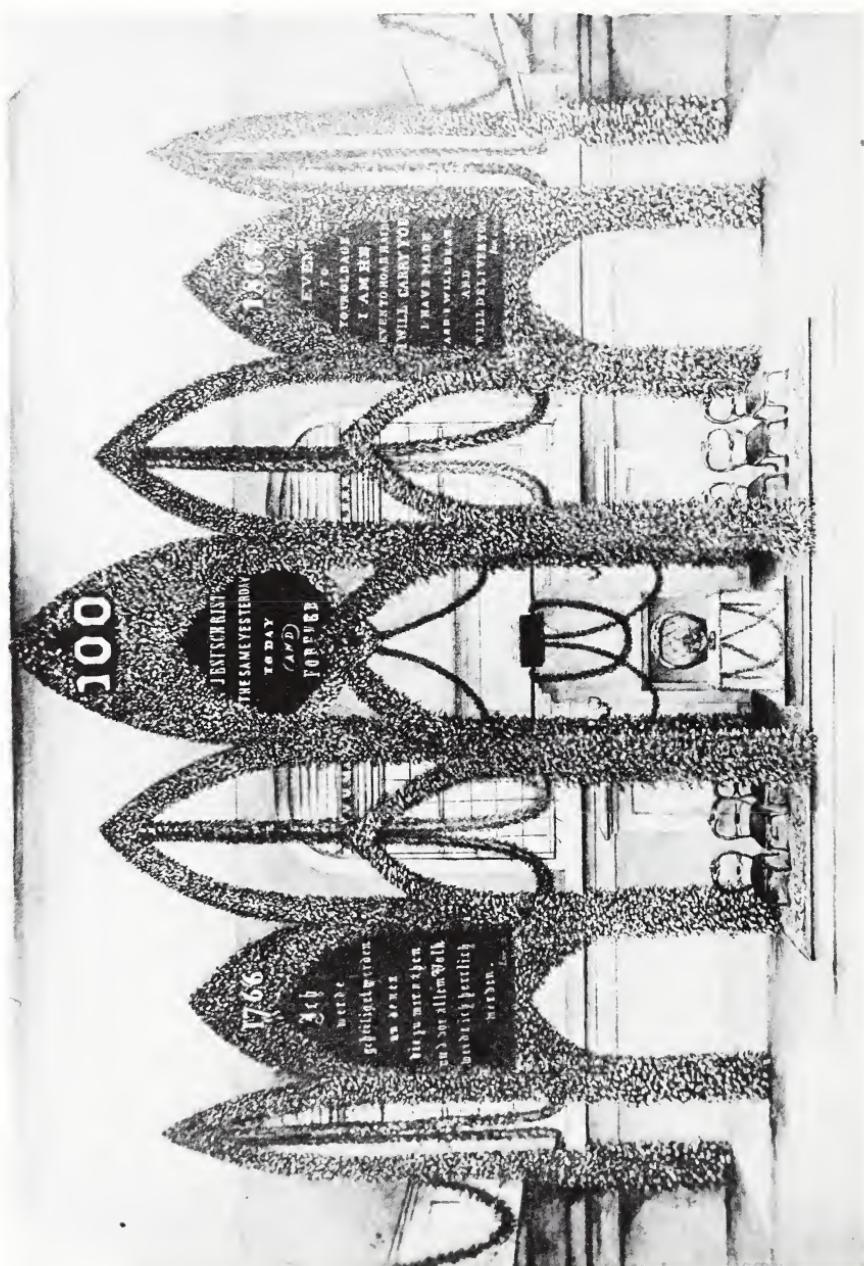
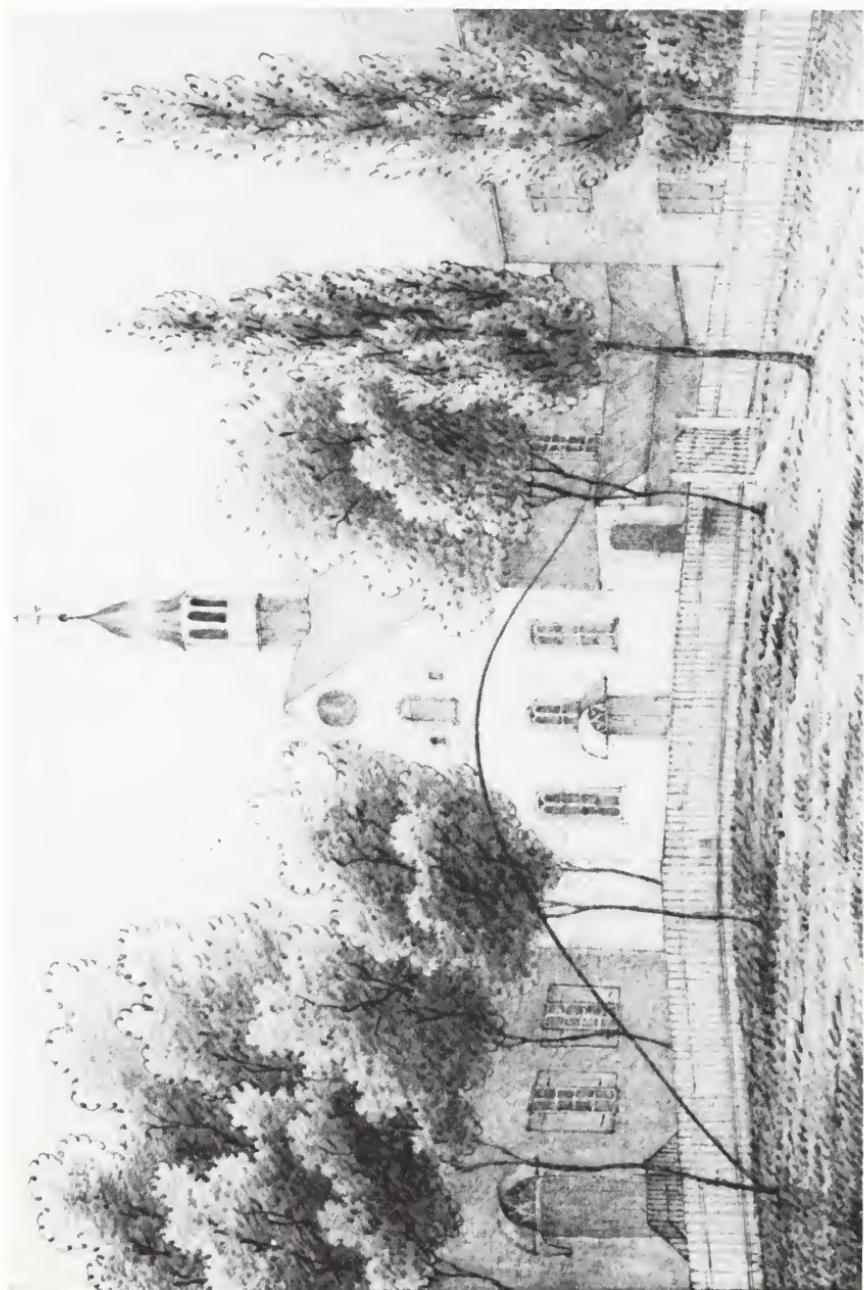


Fig. 13 The church in 1866 decorated for the centennial of Salem (drawing).



*Fig. 14 View from the northwest showing 1841 chapel and pastor's dwelling.*



*Fig. 15 1853 drawing from southwest showing corridor walls.*

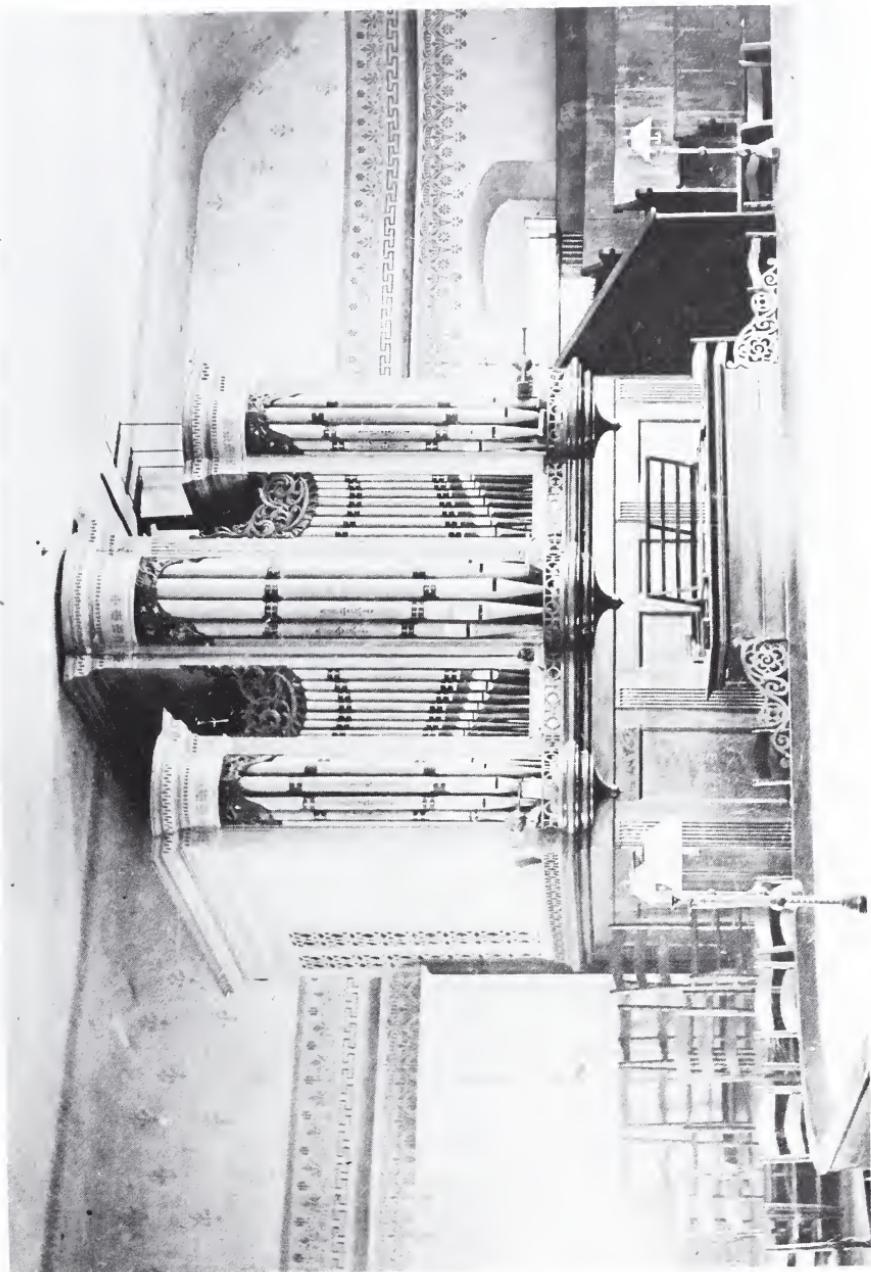


Fig. 16 Tannenberg organ and organ gallery with new gas lights after the 1870 alteration.

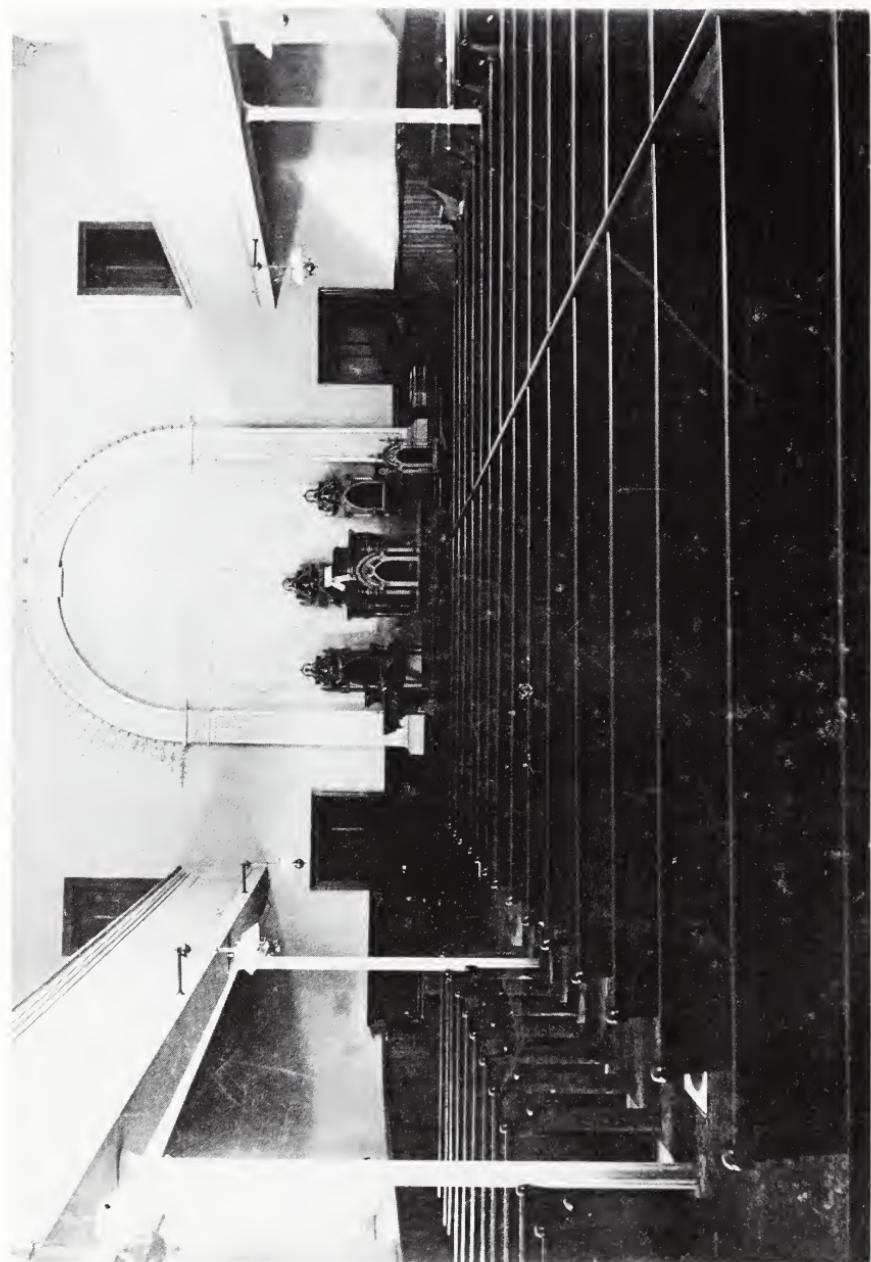
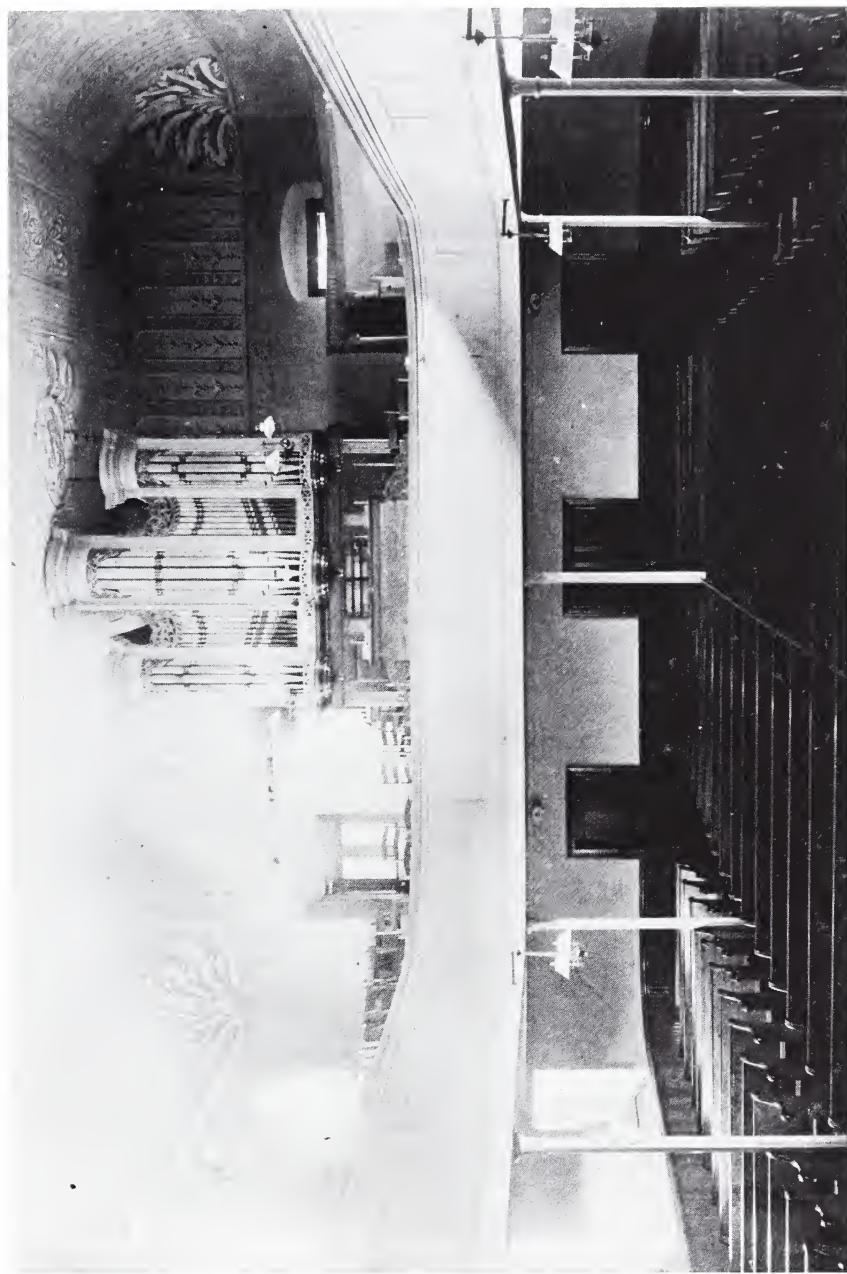
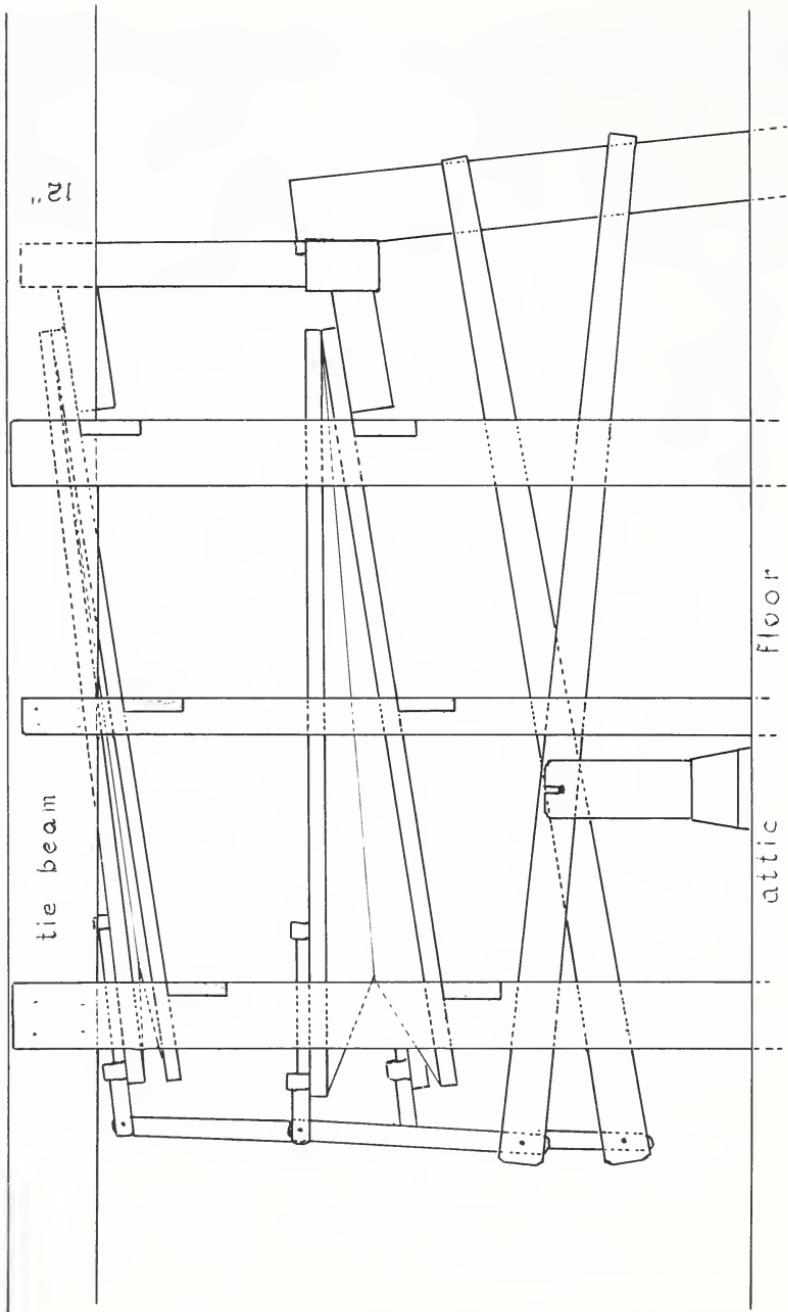


Fig. 17 View to east showing new balconies, new pews, and new chancel after the 1870 alteration.



*Fig. 18 View to west (ca. 1900–1912) showing embossed metal ceiling.*



*Fig. 19 Organ bellows in the church attic.*

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# ***Supplement to The Home Moravian Church***

## ***by Frank P. Albright***

### ***About the Author***

Frank P. Albright, born March 2, 1903, on his family's farm in Minnesota, grew up hearing both Swedish and English spoken at home. Frank absorbed information about the myriad tasks and responsibilities of survival in the rural and remote north country, and he remained very proud of his Swedish heritage. His mother was a Schumann, perhaps descended from the brother of the famous composer, Robert Schumann. To that he attributes his keen love of music.

After a minimum of formal education, he left home to seek his fortune. He was admitted to Wittenberg University in Springfield, Ohio, and later received the master of arts and doctoral degrees in classical archaeology from Johns Hopkins University in Baltimore. He enlisted in the Army during World War II, was sent to Europe and was assigned to locate and recover art masterworks confiscated and hidden by the Nazis and return them to their rightful owners.

Following the war he was assigned to help with the reopening of German schools, museums and churches. Returning from the war, he worked with colleagues at Johns Hopkins in archaeological excavations in Oman on the Persian Gulf and later in Yemen. Dr. Albright wrote several books about the excavations, complete with detailed drawing of the temples and unearthed foundations.

Back in the United States, he settled in Winston-Salem where he approached Frank Horton, of Old Salem, Inc., who hired him as director of museums. In that capacity he was responsible for preparing and installing exhibits and for supervising the collections. He also repaired clocks and supervised the reassembling of the small Tannenberg organ in the saal of the Single Brothers House in 1964. He worked with Old Salem until he retired in 1973.

In 1956 he married Lena Armstrong, a talented enamelist and jeweler who received numerous awards for her creations. They joined Home Moravian Church and became active members. Dr. Albright's church service included maintenance and repairs to the church clock, which he continued even after he was 90 years old. He was one of the first church interpreters and soon realized that visitors were interested in the history and details of the building as well as that of the Moravian Church itself. In 1983, as a result of his own research and his access to records in the Moravian Archives and Old Salem, Inc., he wrote this book, *The Home Moravian Church*, and included sketches, drawings and photographs. He is also the author of *Johann Ludwig Eberhardt and His Salem Clocks*.

Dr. Albright's library included dictionaries of English, German, French, Italian, Spanish, Portuguese, Czech, Swedish, Norwegian, Latin, Greek, Hebrew, Chinese and Arabic. One of his intense interests was the study of the New Testament in the original Greek. He wrote many treatises on the subject, and he created many of his own Christmas cards with renderings of scenes from Jesus's life as his research indicated it should have been, not according to popular belief.

As his Banner Avenue house became more difficult to maintain, Dr. Albright decided to move into an apartment at Salemowne, the Moravian retirement home, in 1990. He remained active, enjoying trips to the mountains, walking around the knob at Pilot Mountain, attending the symphony, opera and other musical events. His health has gradually declined, and he is now a wheelchair patient in the medical center of the home. His gallantry and gentlemanly chivalry remain keen; he often offers his wheelchair to any lady who happens to be present. He also retains his sense of humor and uncanny ability to pun at a moment's notice.

The world has certainly benefited from the life and work of Frank P. Albright, a most unusual and bountifully talented Renaissance man.

*Much of this article was contributed by Margaret Kolb, with additional information from Gene Capps.*

### ***Mining for Gems***

This book by Dr. Albright is filled with interesting and little-known facts about the history of the physical structure of Home Moravian Church. As you read through the book, it's fun and challenging to try to mine these gems of information.

Here are just a few of the treasures you will find in *The Home Moravian Church*:

- The original location for the “bellows boys” who pumped for the organist – and the reason they were later moved.
- The sequence of the stained-glass windows in the sanctuary.
- The number of turns that the clock spring and the striking spring must still be wound by hand each day.
- The number of years that the congregation met in the sanctuary before it was first heated.
- Why churchgoers of 1838 complained of a crick in the neck – and what they did about it.
- How the original chandeliers were wired so that the electric bulbs would look more like real candles.
- The method and location used by early sisters to dry their clothes – and why they stopped doing it.
- What the early Moravians drank for lovefeasts before coffee became the standard fare.

## *Renovation and Changes at Home Church since 1983*

Significant work has been completed on the church buildings since Dr. Albright's book was published, most as part of a major renovation project that began with a capital campaign starting in 1989. The initial impetus for the campaign was twofold: the need to remove the aging glass dome atop the Rondthaler Building and the need to air condition the Fellowship Hall in the Christian Education Building. The dome, the remnant of an assembly room in the Rondthaler Building, had been sealed since the 1950s but was leaking and causing structural problems. None of the C.E. Building had central air conditioning, although a few rooms had window units.

Further study revealed that renovation needs were much greater than just those two projects and also that the congregation had the resources to meet much broader needs. The capital campaign, known as "From Generation to Generation," was launched with a minimum goal of \$900,000. When the campaign concluded in 1992, a total of \$1.6 million had been raised. Other major components were added to the work to be done, including air conditioning the entire C.E. Building and extensive renovation in the sanctuary.

Work on the C.E. Building began in 1990 and continued intermittently through the summer of 1992. In addition to the air conditioning, extensive painting and carpeting were done, restrooms were renovated, and four new ones were added. In the Fellowship Hall, the ceiling was restored and new lighting installed. The kitchen was updated with new fixtures and equipment.

A major project in the sanctuary was the resurfacing of the ceiling and walls. The original plaster ceiling was still in place, covered with canvas in the 1950s to control cracking. In 1991, after much experimentation with appearance and acoustics, a new ceiling of synthetic stucco was applied. The project involved erecting scaffolding floor to ceiling, covering the entire sanctuary. Several pews were removed in the process. A fiberglass mesh was placed directly over the old ceiling, anchored with screws to joists and trusses wherever possible, but mostly to the old plaster itself. The synthetic material was hand-troweled to the mesh, creating a strong, lightweight, crack-resistant surface with excellent acoustics.

Soon after the sanctuary was completed, near tragedy struck, and observers credit the new ceiling with helping to avert a major disaster. The day after Thanksgiving 1991, after the sanctuary had been readied for Advent, fire broke out in the attic. A passerby noticed smoke coming from the belfry and called the Fire Department. Quick-thinking firefighters, realizing that they would have to control the fire over the choir loft, covered the console of the organ to minimize water damage.

The fire was contained in the attic, with some structural and ceiling damage. It had begun with one of the recessed lighting fixtures, burned some of the attic flooring and rafters, and charred some of the lath on the back of the old plaster, which served as a heat shield. The new ceiling system provided strength to keep the ceiling from cracking and falling through. Had the ceiling opened, the resulting updraft would have fed the fire, which might then have spread very quickly. As it was, the damage to the attic was repaired within a few days, although repairs to the organ took a bit longer.

Also as part of the sanctuary renovation, restrooms were added to the east side of the south vestibule, in space that had previously been outside the building. In planning the enclosure, John H. Gardner III, a Home Church member who was overseeing the renovation for Frank L. Blum Construction Co., devised a skylight arrangement that allows natural light to continue to illuminate the stained glass windows on that wall. As part of the project, the lovefeast serving room was renovated, and the door from the serving room to Main Hall of Salem College was permanently sealed.

Br. Gardner also built a pair of removable extensions to the choir loft, used during Christmas and other times that large numbers of singers must be accommodated. A new sound system was installed in the sanctuary with a sophisticated balanced time delay. For people sitting near the back of the room, the delay synchronizes the amplified voice with the time it takes the actual voice to reach the listeners, creating a more natural sound. A wheelchair ramp was added to the north entrance to the sanctuary, and renovations to the sanctuary building were completed in the summer of 1991.

Beginning in mid-1991, construction began on an addition to the rear of the C.E. Building that included an elevator tower, additional restrooms on each floor, and a driveway and porte cochere adjacent to the back parking lot. The additions made the entire C.E. Building handicapped-accessible.

In 1992, renovation of the basement of the Rondthaler Building was completed, the final phase of work under the From Generation to Generation campaign. That included enlarging the Club Room and choir rehearsal room, moving the office of the superintendent of building and grounds and upgrading restrooms.

The most recent major renovation project as of this writing was the renovation of the Bishops' House, so called because it has been the home to three Moravian bishops, who were also pastors of Home Church, beginning in 1841. The renovation, completed in the spring of 1995, included waterproofing the basement, upgrading the kitchens, creating meeting rooms on the first floor, the renovation of the apartment and guest room on the second floor, and the creation of a "quiet room" for reading on the second floor. The work on the Bishops' House, located on Church Street adjacent to the C.E. Building, was funded largely by a bequest of Harold and Elizabeth Vogler.

In 1993, solid state electronic controls were installed in the Aeolian-Skinner organ in the sanctuary. In 1998, the organ underwent a major restoration, to repair several bellows, wind lines, motors and tuning scrolls. Also in 1998, at the urging of members and guests who have been seated in the chapel during Christmas lovefeasts, improvements were made to the sound system between the sanctuary and the chapel.

*Bob Sawyer, Joe Dempster, Bonnie Dills, Lynda Alexander, Katrina Bodford, Jim Salzwedel, and Arthur Spaugh contributed to this article.*

*This insert was compiled in October 1998 by Mark Wright.*









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